Christmas Vaudeville Number Out Dec. 16

THE NEW YORK DRAMATIC MIRROR

DECEMBER 2, 1914 PRICE TEN CENTS

JEAN MURDOCK

"American Plays in the Early 80's" by Robt. Grau

White, N. Y.

Wilson, the composer (Wilda Bennett) wins the approval of Kimbrough, the librettist (Thurston Hall) for her waltz song in "The Only Girl"

White, N. Y.

Charles Cherry as Geoffrey, Elsie Ferguson as Miriam in an effective scene from Hubert Henry Davies's play "Outcast"

White, N. Y.

Rita Jolivet as the dipsomaniac wife, Frank Mills as the husband in a scene from "What It Means to a Woman"

Phyllis Neilson-Terry, who made her American debut last week as Viola in "Twelfth Night"

Melzner, Los Angeles

Grace Valentine, whose sympathetic performance of Mercedes helps to make the revival of "Yosemite" interesting

Edward Emery as Salamandro, Mrs. Hopkins as Columbine, and Charles Hopkins as Scaramouche in "The Marriage of Columbine"

IN THE GLARE OF THE SPOTLIGHT

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

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AMERICAN PLAYS IN THE EARLY 80's

By ROBERT GRAU

PLAYS by American authors stood so little chance, thirty years ago, that native producers rarely gave credit to the playwright until long after the premiere; and the few successes in those days were invariably scored with the flimsiest material and always because of the popularity of the stars, whose vogue was depended upon to counteract the avalanche of criticism in the public press.

In the early 80's two intrepid producers, of a type of which there is no survival to-day, conceived the idea of establishing a playhouse where only American plays were staged. These two showmen were regarded with such ridicule at the outset of their regime that they were the subject of many cartoons in the newspapers. Yet they represented a far superior grade of managerial policy than the very best observable in modern times.

The playhouse was the Park Theater, situated at Twenty-second Street and Broadway, and its seating capacity was about the same as the recently erected theaters in the playhouse zone of New York. William Stuart and Chandos Fulton were the lessees, and the former had achieved fame as the manager of the Winter Garden during the memorable engagement of Edwin Booth, when the unprecedented run of one hundred nights was recorded for "Hamlet." Fulton was a well-known critic and a charter member of the Lotus Club. The two were determined to establish a policy of "Long Runs" at the Park Theater; and three comedies, presented successively, all by native playwrights, carried them through as many years—an achievement that has been equaled but once since, namely, during the regime of Wagenhals and Kemper at the Astor Theater, when "Paid in Full," "A Man from Home," and "Seven Days" each ran throughout an entire season, enabling the firm to retire with a fortune.

Stuart and Fulton had faith in a "Yankee" playhouse, engaging native talent in all departments, and Fulton attracted attention at once with advertisements in the dailes which were changed every day and were so unusual as to subject matter that the theatrical profession, represented by a dozen or more members of the Arcadian Club, petitioned Stuart and Fulton to persevere in their efforts, stating that at last an American theater in all the term implies was permanently established.

But Stuart and Fulton needed no urging. Their first production was "Our Boarding House," a screaming farce written by Leonard Grover, who still lives and is yet active with his pen despite his more than four score years. The cast presenting Grover's comedy has never been surpassed, and although Stuart Robson and William H. Crane were featured, "hits" were made by a half dozen others.

The critics of this period pronounced "Our Boarding House" the veriest trash, a procedure on their part evidently to the liking of the ingenious Fulton, who was wont to reproduce in his advertisements the most damning extracts from their reviews, heading the whole with the phrase, "Where Doctors Disagree." The theater was sold out for weeks in advance, and the S. R. O. sign was in evidence for more than four months. The comedy ran an entire season, subsequently being revived with equal success, while Robson and Crane were provided with a starring vehicle which served them exclusively for many seasons.

About this time Samuel Clemens (Mark Twain) wrote a comedy called "The Gilded Age," the leading character of which was Colonel Mulberry Sellers. In all the country there was but one actor considered capable of portraying this role. John T. Raymond, the actor in question, had had a most precarious stage career, principally in stock companies in the South. When Stuart and Fulton announced Raymond as a star, theatrical men were amused. Raymond himself was full of pessimism, yet it was this actor's natural optimism that induced Mark Twain to insist on his being cast for Colonel Sellers.

On the opening night of "The Gilded Age," at the Park Theater, the auditorium was about half full. Not even the fame of Mark Twain could compensate for the utilization of a wholly unknown star. These were the days when it required a name like that of Booth, Lotta or Charlotte Cushman to attract a first-night audience. Not only was the theater half empty, but the evening was one of general gloom. "The Gilded Age" was voted impossible; the audience was bored throughout save for Raymond's peculiar mannerisms; yet as that same audience emerged from the theater Stuart and Fulton, standing in the foyer listening to the comments, observed that not a few of the spectators were repeating the catch phrase of the play—"There's Millions in It"—as they passed out.

"We have got another 'hit,'" shouted Fulton to the venerable and bewhiskered Stuart. "There's Millions in It."

The next morning "The Gilded Age" was panned to a turn in the press. Such criticisms as were meted out to this production then would to-day mean an immediate despatch of the production to Cain's storehouse. But Fulton was in ecstasy. The city was sniped from the Battery to Harlem with the phrase, "There's Millions in It." In the advertisements Fulton adopted the unique method of selecting the most severe paragraph from each criticism, adding underneath in display type: "But There's Millions in It."

Immediately John T. Raymond became what George Cohan would call "the man who owns Broadway." Only those who have been under the spell of his remarkable personality will comprehend why Raymond was so idolized, for here we had Colonel Mulberry Sellers off as well as on the stage. The spectacle of Raymond matching silver dollars in the foyer of the Union Square Hotel, then the popular resort for sporting and theatrical lights, was one never to be forgotten; and they do say that Raymond was always acting his role of the optimistic Colonel. Certain it is that the unparalleled success he achieved in this character, which lasted throughout his long career, was as much due to his off stage performances as to those on the stage itself.

"The Gilded Age"—this title was entirely abandoned after a few months, the character being featured—ran for two hundred and fifty nights at the Park Theater, and its vogue throughout the country has been excelled only by "The Old Homestead" to this day. Yet it is doubtful if under any other management than that of Stuart and Fulton it would have been kept on the boards over a week or two.

Practically the same experiences was meted out to those interested in the following production at the same Park Theater. Stuart and Fulton had contracted with Mr. and Mrs. William J. Florence, then the most popular stars on the American stage. The Florences had been provided with a new satirical comedy by Benjamin Woolf (an uncle of the Edgar Allan Woolf of to-day), who was a Boston journalist with little fame as a playwright. Woolf claimed he had fitted the Florences with the best roles of their career in his comedy, entitled "The Mighty Dollar."

Again the critics pronounced the production as wholly unworthy of the stars. This was the verdict also of the first-night audience, and so condemnatory were the reviews in the big dailies that even Stuart and Fulton hesitated to force the run. In fact, plans had been made to put another play in rehearsal when the observing Fulton suggested that Mrs. Florence's character was replete with catch lines, while Florence himself throughout the comedy made his impress with an endless use of abbreviations, such as P. D. Q. ("pretty damned quick").

It is an actual fact that "The Mighty Dollar" packed the Park Theater to the doors for an entire year. Mrs. Florence's "Shades of General G., look down upon me," and Florence's N. D. ("nothing doing"), were utilized by Fulton as a sight draft on the public purse. Here was a play held to be so bad that even the sanguine Stuart and Fulton were inclined to capitulate to the verdict of public and press alike. Yet the Florences made a half million dollars with it, and the vogue of "The Mighty Dollar" did not end until Florence joined Jefferson to produce "The Rivals," a decade later, and even then and up to Florence's death there were revivals.

One may only conjecture as to what would be the fate of such plays to-day were they first produced now. Many there are who believe their vogue would be even greater, and at least one of the three ("Our Boarding House") is scheduled for the screen as a photoplay.

MADAME CRITIC

RITA JOLIVET had a great many things to do in "What It Means to a Woman," and she did them well. She ranged from the charming society woman with nothing to think of except her own amusement down to the depths of physical and mental mud, then up again to moral and spiritual regeneration, only to find that with the love she craved denied her nothing was worth while. Nearly everyone agreed that the play was not sufficiently complex to please. As a matter of fact it taught quite a lesson, but the men seem to think that such doctrine is too rarely needed in the feminine sex to be of sufficient interest as a play. They spoke of "What It Means to a Woman" as too simple in theme.

I'll tell you wherein the difficulty to please lay primarily. If the playwrights had made the woman a wicked one, perhaps the verdict would have been different. She could have held our interest to the end. But she wasn't bad. She merely drank. All the ingredients for wickedness were there in the shape of the doctor to whom she was always talking on the telephone, but the authors did not take advantage of their opportunity to stir up something. The doctor, too, wasn't bad—alas, he was good. The husband was good. The governess only needed wings. The bevy of women friends were all innocent gamblers and drinkers. The scene was set for the unlegal pairing off of the four chief characters, but nothing happened. I can't describe the disappointment expressed by persons sitting in my vicinity on the opening night, when the fourth act found everybody still wearing domestic haloes.

Poor Julia was perfectly willing to marry the doctor, but he hadn't even dreamed of such a thing. When the tango teacher held poor Julia poised just above him and let her gently slide to the floor, the husband appeared at the right moment and the audience had great expectations, but realizing that she wasn't really bad, husband didn't leave home until the end of the next act. I couldn't see how the playwrights could compel poor Julia to die in the last act. Surely she deserved something better. Some one remarked that it was a logical conclusion for one of Julia's temperament.

I particularly admired the black and white stage-setting of the first act. Black and white doesn't sound inviting as a description—rather funereal, instead; but "Outcast" and "What It Means to a Woman" gave us two of the most attractively furnished rooms we have seen in a long time. The huge black velvet davenport in the latter play didn't at all suggest a coffin. It merely formed a most effective background for Miss Jolivet. The black and white silk pillows, too, were artistic assets. Strange to say, in neither play is there the slightest suggestion of gloom or depression. I am sure we are all awfully tired of reds and browns and blues in varying shades. Of course, if black and white becomes a favorite with producers, it, too, will lose its fascination. The idea has come to us from London, where it is used in private homes as well as on the stage.

"What It Means to a Woman" had the advantage of a splendid cast. Fancy Laura Nelson Hall playing a part of only a few "sides." The management must have agreed to pay her an enormous salary, for Miss Hall has a keen business intelligence and doesn't accept insignificant roles from mere kindly impulse. The stage-manager must have worked a miracle in order to persuade her to appear as one of Julia's friends who doesn't even figure after the third act.

By the way, those who haven't seen Miss Hall since "Everywoman," when her rounded shoulders and beautiful figure aroused the admiration of the men and the envy of the women, will be surprised to learn that she has achieved the popular, fashionable figure of straight lines and schoolgirl angularity—vastly becoming, of course, but so different that at first it is rather difficult to become accustomed to the change. I asked her how she had managed to do what everybody was trying to do and she replied that she had lost weight naturally and hadn't missed a meal.

All of which makes me think of a luncheon I attended a few days ago. There were four of us. I won't tell you who the other three were, but they were well-known, leading women, each noted for her beauty and each inclined to acquire the pounds more rapidly than she desires. My hostess had ordered the most delightful menu for me, but you have no idea how I felt when I discovered that I was the only one who was eating. My hostess slowly munched a cracker and drank an unsweetened cup of tea, while one of the others contented herself with a simple glass of buttermilk. The third beauty permitted herself two pieces of zwieback and a cup of tea, and the only reason she indulged in so much was because she had taken the precaution to eat no breakfast so that she might have lunch and still not disobey her doctor's rules as to a rigid diet. I felt like a cave woman or some other wild species of the human race; but I ate everything put before me and thanked the Creator that I wasn't obliged to go on a diet. The three cheered me by saying that if I continued to consume squabs and alligator pears and rich desserts in the future with such enjoyment I would some day reach the tea and buttermilk stage. They had once been able to eat such things, alas! But that was before everybody loved a thin leading woman. Managers will insist upon giving the public what it wants, you know, and the day of the British blonde type has long since passed. Show your bones, ladies, is the watchword. Forget you ever had curves, and pray that you may never have them again. One of the three beauties had lost four pounds in as many days. Positively, I can vouch for this, for I recalled having seen her the week before on the stage when I made the observation, "Miss ——— looks heavier than last time I saw her." When we met she was distinctly slimmer. "If all women would heed the danger signal, they could take anti-fat precautions before too late," she remarked. "The moment my clothes begin to feel tight and I can't move my body about easily in my corset, I know I must go on a diet—and I do. It requires courage and determination, but I don't want to be reduced to the necessity of making people laugh at my fat in order to earn a living on the stage. A fat comedienne who jokes about her weight is pathetic."

Frederick Truesdell, the actor, is to be congratulated upon having placed a one-act play on the bill at the Princess Theater; and, what is better still, he is going to have the pleasure of seeing it remain there. I wonder how many people have ever thought of the difficulties confronting an actor who has a play to be produced. In the first place, nearly every actor and actress has either written a play or has one in mind which fond ambition urges onward to script. The friends of the embryo playwright all know the plot and even bits of the dialogue both of the written and the unwritten plays, but it isn't always that an actor summons up courage to seek a production. So many things intervene: new roles, changes of management and the thousand and one worries to which the actor falls heir. Then, again, he does take his play to the offices. Its very appearance there is the signal for everyone to be on his guard. "An actor's play," as the critics love to describe the variety which has not made a hit at the opening performance, has an awful struggle for existence. It is picked to pieces unmercifully. Because an actor has written it, it is first suspected as offering good acting parts which outbalance in importance the construction of the plot. By his critics an actor is popularly supposed to be the last man capable of writing a play, since he can't see the story and action as it appears from out front. In retort, the actor declares that he is the one best fitted to be a playwright, as all his life is spent in the workings of plays and he knows from intimate association just how things are done, what gets over, and what doesn't. And there you are!

If an actor is a manager as well, the production of his plays is easy, for he allows himself the luxury. But, if he is an actor without a hyphen, he may call himself lucky, indeed, if he can convince some one that his play is worth a trial.

So Frederick Truesdell is pleased that the criticisms of "The Fog" neglected to say, "an actor's play." One writer spoke of the climax as theatrical. For my part, the end was quite possible and probable, only none of us had thought of it before. When we go to the Princess we want to be surprised, and the husband certainly left his wife and her lover in a quandary when the curtain descended in "The Fog."

"Across the Border" ought to receive special dispensation from W. J. Bryan. It is certainly a strong presentation of the horrors of war and no doubt will make a great appeal to all citizens who believe that we should dispense with an army and navy, and arm ourselves with cudgels if ever the necessity for coast defense should arise.

David Powell, who plays the Junior Lieutenant, is another English actor who has *arrived* in New York and need never go back to the city of the shaded lights, unless he wants to. As the young lieutenant, Mr. Powell gave one of the most beautiful performances I have seen in a long time. This, too, despite the fact that he is young and handsome. His voice simply went to one's heart and it can't be forgotten. When, in the last scene, he lies there dying, his sincerity made the character's approaching spiritual transition seem very near to us. We almost felt his last breath. I can't imagine "Across the Border" with anyone but Mr. Powell as the Junior Lieutenant. Don't miss seeing him.

MADAME CRITIC.

White, N. Y.

WILLIAM COURTLEIGH AS A THEATRICAL MANAGER, ERNEST GLENDINNING AND DESMOND KELLEY AS TWO YOUNG PLAYWRIGHTS, IN A SCENE FROM "THE BIG IDEA."

MAXIMS OF THE STAGE

Mediocrity becomes moral from necessity, which it has the impudence to call virtue.—Ingersoll.

The art of the drama touches all the other arts, and includes them.—M. Emile Faguet.

Art is devoid of serious value if it promotes the supremacy of the sensual elements of human nature.—Plato.

The theatrical manager hears the guffaw that follows the removal of the chair from under the man who is about to sit down, and he assumes that that is what the public likes.—Israel Zangwill.

Imitation is not acting; there is no true acting where individuality does not exist. Actors should act for themselves. I dislike playing a part I have seen acted by any one else, for fear of losing something of my own reading of the character. We all have our own mannerisms. I never saw any human being worth considering without them.—Sir Henry Irving.

Personal

BERGEN.—After appearing as a feature star in a half dozen highly successful photoplays, covering a period of six consecutive months, Thurlow Bergen has returned to town, a picture of health and as usual full of ambition and hope for the future. "I've really nothing of interest to say, except what is rather satisfactory to me," he declared to a representative of THE MIRROR. "I've had a marvelously good time getting physically fit without paying for it. Let the Winter come!" It is a comfort in these so-called strenuous days to meet an actor who has nothing to say concerning "the signs of the times."

White, N. Y.

MR. CYRIL HARCOURT.

British Dramatist Who Is Appearing at the Little Theater in His Own Play, "A Pair of Silk Stockings."

GILMAIN.—C. Garvin Gilmain met with considerable success in the recent presentation of his new sketch, "The Old and the New," at Asbury Park. Last Summer at the Bellevue Hotel, Intervale, N. H., he was hospitably entertained and successfully managed a number of Summer entertainments which he specially arranged.

GJERTSEN.—Madame Beatrice Gjertsen, the well-known dramatic soprano, will appear for the first time in New York at Aeolian Hall on the evening of Dec. 3. Madame Gjertsen was to have appeared for another season at the Royal Opera House, Weimar, but owing to the war, her plans had to be abandoned. She was born in Minneapolis, Minn., and her preliminary musical education was received in that city.

HARCOURT.—Cyril Harcourt, the English dramatist who is appearing at the Little Theater in his own comedy, "A Pair of Silk Stockings," has had a rather remarkable progression. He started his career by studying for the church, but, finding that uncongenial, took up mechanical engineering. This was followed by training for the operatic stage. But throat trouble interfered, and he dispensed with the music and became an actor. Reaching out with his pen was the next step, and success as a story writer led him to dramatize one of his compositions. It won much praise, although it was not produced. Three years later, Granville Barker produced his next play, "The Reformers," and, after a lapse of two years more, his third piece, "The Axis," was seen at the Criterion in London. "A Place in the Sun," with Robert Loraine, and "A Pair of Silk Stockings" are later contributions to the stage, while, as a novelist, he has written "The World's Daughter," and its sequel, "First Cousin to a Dream," which is shortly to be published.

MURDOCH.—Miss Jean Murdoch, whose picture, by Hartsook, appears on the cover of this week's MIRROR, is a member of the Princess Players. At present she is playing the principal feminine role in Beulah M. Dix's pretentious peace play, "Across the Border." Miss Murdoch made her professional debut in the Fall of 1911 in the role of Mici in Daniel Frohman's production of "The Seven Sisters." She first attracted Mr. Frohman's attention while appearing in an amateur production in Chicago. Watching her performance, he decided that she was capable of playing leading roles in his productions and immediately gave her the principal part in the Hungarian comedy. Miss Murdoch joined the Princess Players last Spring just prior to the road tour of the organization, and played the leading feminine roles in the Pacific Coast engagements of the company.

PEACOCKE.—Captain Leslie T. Peacocke, author of the popular Annette Kellerman film, "Neptune's Daughter," has recently had published by Samuel French his three-act comedy, "An American Bride." The scene is laid in London and Dorchester and the characters are seven males and four females. The hero is a Yale student.

ROBSON.—Mrs. Stuart Robson, who has added another virile creation to her list of successes as a member of the cast presenting "Life" at the Manhattan, will retire from the company Dec. 5.

STURGIS.—Granville Forbes Sturgis, author, director and actor, has just had a new book come from the Gorham Press, Boston. It is "The Psychology of Maeterlinck as Shown in His Dramas." It is an interesting little volume, and especially timely since the great Belgian has been brought into greater prominence since the European war. The author's former volume, "The Influence of the Drama," met with wide sale among the dramatic profession and students of the drama. Doubtless this later book will make the same appeal.

WARWICK.—Alice Warwick, wife of Richard Crolius, fainted at the top of a flight of twenty-five marble steps recently and fell to the bottom. She was operated upon by Dr. McCollom in a private sanitarium on Lexington Avenue and is slowly improving.

ADJECTIVE CRITICISM

"*I have been at the feast of languages and carried away a basket of fragments.*"

Critics, like the poor, we children of the theater have with us always, and while some of them spin out their brains endeavoring to resist us, there are others tabulated in the rubrics of Phoebus Apollo, who burn without stint the midnight oil and pour libations in a charitable effort to do justice to our fascinations. These good genii of the holy flame have a lot to answer for; we little cabbages follow all manner of strange devices; we sin and sell our birthrights in the hope of being immortalized in their nervous English—that English which is the true companion and counterpart of our own technical and inspired performances!

Just how purple the patch wherein we propose to seek sepulchre may become when all things work together for good to those who love Art, was illustrated last week in a leading Chicago newspaper, which printed a single column of dramatic criticism containing the following adjectives. There were no quotations in the text—the gifted critic wrote the whole of it:

Three.	Tiny.	Sincere.
Pleasantly-contrasting.	Sumptuous.	Burly (qualifying moaner).
Sundry.	Windmilled.	Aboriginal.
Flaming.	Mad.	Remarkably-Sympathetic.
Spike-driving.	Spying.	Picturesque.
Scarlet.	Spectral.	Opulently-democratic.
Purple.	Strange.	Delicious.
Sultry.	Egyptian.	Constant.
Frigid.	Whole.	Youthful.
Swift.	Slow.	Piquant.
Hot.	Astral.	Fragile.
Wilderness (used as an adjective).	Dull.	Rosebud.
Fierce.	Crimson.	Daintiest.
Disastrous.	Dull.	Soft.
Defeated.	Pitfully.	Arch.
Tumultuous	Ugly.	Sincere.
Mighty.	Violent.	Gravely-girlish.
Care (used as an adjective).	Mechanical.	Sweet.
Little.	Physical.	Haselkirking.
Commercial.	Great.	Final.
Professional.	Crushing.	Interesting.
Tumultuous.	Tragic.	Capital.
Wildest.	Handsome.	Skilled.
Disclosed.	Appreciable.	Polished.
Limpid.	Singular.	Irresistible.
Laboured.	Very.	Thoroughly-English.
Gloating.	Final.	Manor-born.
Bushy.	Fury-whipped (qualifying howl).	Extremely-well.
Snoring.	Primeval.	Eminently-fit
Biblical.	Feminine.	Deliciously-satirical-rhapsody (qualifying dreamer).
Hurricane (used as an adjective).	Soprano.	Grassy (qualifying Omar).
Lover.	Operatic	Kate Greenaway.
Arch.	Whole-Sometimes-Most-Exasperating.	Byronic.
Lugubrious.	Grim.	Ardent.
Ghostly.	Last	Unpretentious.
Speeding.	Browne.	Wonderful.
Angry.	Gregorian.	Old.
Vicious.	Academic.	Blunt.
Delicate.	Least.	Plain.
Primrose.	Theatrical.	Well.
Fatuous.	Ultra.	Gracious.
Courting.	Rigidly-fascinating.	Fine.
Foggy.		
Changeful.		
Kiper Frank.		
Atmospheric.		

Come hither, Giles, Reach me my fool's cap. Invest me in motley. My bauble, knave!

ROMILLY THORNTON.

"WHY always New York? Chicago should be just as discriminating and fully as reliable," writes a Chicago humorist. "New York usually means strangers sightseeing, actors out of work, and ocean gamblers waiting for the boat to sail. This is the type of playgoers on Broadway that makes popular successes. Chicago is a substantial city of cottagers, Presbyterians, and taxpayers. When they slap a show on the shoulder and say 'Good boy,' or whatever the correct English is for that sentiment, it should mean something. I feel it must."

POPULAR MANAGERS

R. Wright Armstrong, a Brownwood, Texas, boy, took charge of the Lyric Theater in that city several weeks ago, after two managers had failed to succeed. The popularity of this young manager and the theater has been well established. Since his advent, on several occasions, standing room has been at a premium. Mr. Armstrong is only twenty-three years old, and is a professional musician, having played with and directed some of the best orchestras on the road. He directs a splendid orchestra in his own theater,

Wallace Studio, Oklahoma City, Okla.

R. WRIGHT ARMSTRONG.

New Manager of the Lyric Theater, Brownwood, Tex.

which has proven quite a drawing card with the public. He is very progressive, catering to the wants of the people, and insists that his organization give courteous treatment and service to its patrons.

The Lyric is one of the handsomest theaters in West Texas, thoroughly modern, having been built only a year ago. WILLIAM R. CUSON.

VITAL PRINCIPLES OF DRAMA

"The word drama means action," said Professor John R. Slater, of Rochester University, in a recent lecture. "A play is the acting out upon a stage by actors, with dialogue, of a conflict of forces, coming to a climax and then to a resolution, or denouement. Drama is played on a stage, not on pages. It must tell a single story; and the play in which you see the overshadowing of the main story by what are primarily minor parts of the plot is an imperfect play.

"The elements of a play might be given as follows: The exposition or explanation of its situation; the entrance of the exciting force which produces the action; the rising action, in which are minor crises; the climax or highest point of suspense, the falling action and the denouement."

SOME of the critics are making the same funny fools of themselves as they have ever since Cohan broke out of song and dance in vaudeville and began to write musical comedies with a real plot to them, writes O. M. Sayler in the Indianapolis *News*. The trouble is they have refused to take Cohan seriously—or to admit that he takes himself seriously, which amounts to the same thing, after all. Only now, with his last two or three plays, are they seeing the truth, and they have all kinds of difficulties in trying to adjust the newly discovered facts with their early iron clad verdicts.

The fact of the matter is that George M. Cohan takes himself more seriously than any playwright now turning out plays for American audiences. Cohan is not a man of brilliant intellect like Bernard Shaw, but he has had to suffer the same misunderstanding and misinterpretation as the Irish genius, simply because those who are not blessed with a sense of humor fail to see how serious humor may be. Neither is Cohan a writer of fine-grained sensibilities or rhetorical vocabulary. He has bordered at times on vulgarity simply because he was still learning how to express his ideas. But he had ideas to express and he wasn't going to keep them laid away in moth balls while he was learning how to express himself.

The highest meaning of beauty is to symbolize truth.—Kant.

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COMPETITION IN CONTEMPT

COMPETITION in business is the live wire that creates activity. If it is honorable, the community is the beneficiary. When conditions sag under depression, as they have for the last twelve months, to go back no further, competitors meaning to do what is right are apt to crowd a bit on the line. The man who is pushed always squeals, and the pusher excuses himself on that somewhat ancient principle that self-preservation is a close second to Heaven's first edict which, according to the old copy-books, is Order.

In no category of business has the spirit of competition been more rampant than in the theatrical. It may be that because play business is more or less a pastime, its promoters believe that there is less of the "woeful pageant" in it than there is on the "wide and universal stage," and that they should have a little more latitude than is accorded to others. Anxiety and persistence to keep in the vanguard should not be decried, but no winner ever lived to enjoy his triumph where it was achieved by unfair means. It is like driving a camel through the eye of a needle to get this grandfather idea into the heads of people who "get there" by shoving, but it is an eternal truth.

Many and varied are the methods of unfair means. Let us cite an instance as the thesis of this little sermon. The incident occurred not a thousand miles from New York. The manager of a pretentious organization in a great city made a pre-announcement of the coming of his company to a smaller city, and that the company was composed of the "original cast" which had created a theatrical palpitation in the two big cities of the nation. This sort of advance publicity is presumed to Svengalize the Provinces. A Province, in the estimation of some theatrical managers, as well as others, is any place other than New York and Chicago. In the instance being considered a certain actor had "made" the part in the first performance in one of the cities that is outside the boundary lines of the Provinces, while another actor had done likewise in the other big city, in the same role of the same production.

When the manager "billed" the same play for the Province—in this case the Province was south of the Ohio—the notices announced that the production would be by the same cast that had appeared in the two big cities. The fact was that not only was the "star" not the same, but the whole company, except minor characters, was different. It also appears that the principal people in the original company were still playing their respective roles in one of the big cities, and that the production for the Province was to be played by a new company, so far as the Province was concerned.

The manager who did this was not honest in his competitive method. He and others who follow in his train will sooner or later know that the Provinces are looking askance at any company that purports to be "the original cast." The manager who does play "the original cast" in the Provinces can establish that fact without resorting to advance announcements and "brass-band methods." The Provinces of this country are the first to know what LINCOLN meant when he said, "You can't fool all the people all the time."

The manager who plays a trick ought to do it where he is known. In such a case he may be forgiven, in view of the good he has done, and live down his mistake. If he tries it where he is not known he never gets a chance to make good. "The evil that men do" away from home often beats them back to their stamping ground.

HOW TO HELP THE ACTORS FUND

Editor DRAMATIC MIRROR:

SIR.—All over the West merchants are giving with each purchase of $1 a script good for one mile of railway travel. Not many actors are collecting it, as it seems too little to bother with, but perhaps if you would ask that it be sent in to the Actors' Fund it might soon amount to a tidy sum of money for the Fund.

Yours sincerely,
FREDERIKA SLEMONS.

SALT LAKE CITY, Nov. 21.

"THE MIRROR'S" POPULARITY

FALL RIVER, MASS. (*Special*).—Newsdealers report that the sale of THE MIRROR is on the increase among the artists playing the Savoy and Academy. On account of the excellent vaudeville department all the local managers playing pictures depend on it, as the picture department is the very best, and they find it a great guide to go by.

Mr. Charles H. Banks, correspondent of THE MIRROR at Taunton, Mass., was entertained by friends in this city Nov. 18. W. F. GIBB.

FROM AN ACTOR

LOUISVILLE, KY., Oct. 20, 1914.

Editor DRAMATIC MIRROR:

SIR.—Allow me to congratulate you on your editorial regarding "Commercialized Criticism" in your edition of Oct. 14. I am sure I voice the opinion of a great number of actors and actresses who have had the misfortune to be subjected to his (Alan Dale's) abuse. This is not written in a spirit of malice, but rather in one of righteous satisfaction. He never had the chance to "pare" me, as I never appeared on Broadway, and no matter how remote the day of my appearance is, I go fear his venomous pen even in its now limited scope, that I am compelled to sign my name

Very respectfully yours, JOHN DOE.

ACTORS' EQUITY ASSO'N

Letters of Protest Sent to Mayors of College Towns—Association of Great Value

At the last meeting of the Council held in the association rooms, Suite 608, Longacre Building, on Nov. 23, the following members were present: Mr. Francis Wilson, presiding; Messrs. Bruning, Coburn, Cope, Courtleigh, Gillmore, Kyle, Mitchell, Purdy, Reicher, and Westley.

New members elected:

Minnie Louise Ferguson	Lionel Morrie
Marie Howe	Grace Halsey Mills
Stanley Jessup	Mary Reban
Frank M. Kelley	Ernest Torrence
Marie Merian	Harold Vermilye
Martha Messinger	

We are in receipt of one hundred and sixty pledges from the foremost legal firms of an equal number of cities, who will serve the interests of our members. New names are coming in every mail, and when the list is complete it will be printed and sent to our deputies for distribution.

The office has received three or four letters from as many members, who complain of the hard times, and suggest that their resignations from the A. E. A. should be accepted. We think not. The association does not mean to be too exacting, though it is essential that adequate attention should be given to the matter of annual dues. The Council made a ruling last March, that any member in arrears offering a valid excuse in writing, would not be dropped for delinquency.

Any hour may bring to the member who is seemingly most secure a crying need of counsel and intermediation. Remember, that regarding an equitable standard for our business relations, we are "all for one and one for all." Never neglect the trifling amount of annual dues, in view of the great benefits to be derived from the practise of this principle.

Bear in mind, all good members, that your Council has some perplexing contradictions to square. For example, one week a member with an established reputation complains that he was selected for a new production, and that after eleven days of rehearsals he was told that the manager considered it advisable to get another actor in his place. In view of the distinctive nature of the name and work of the complainant, he feels that something is due him for his time and the injury rendered to his prestige. The next week a producing manager, who has been an actor, complains that one of our members, also of wide reputation, after rehearsing satisfactorily upwards of three weeks in a new play, sends back his part with a note saying he cannot see his way to performing it. This is within a short time of the opening date, and the manager feels that he has been injured. Query: If we ask a monetary compensation from the manager for the first complainant, what should we acknowledge to be due from the actor in the second instance to the manager? A uniform contract fixing the probationary period of rehearsals would be the only preventive of this difficulty, and managers must see this no less than actors.

In accordance with a resolution passed by the Council, letters have been sent to the respective presidents of the universities of Wisconsin and Minnesota, protesting against the offense made by students against the "Joseph and His Brethren" company in Minneapolis on the night of Nov. 14, and urging that measures be adopted to act as a deterrent in the event that other and similar outrages should be contemplated. The mayors and local theater managers of Madison and Minneapolis have also been advised of our stand.

By order of the Council,
BRUCE MCRAE, Cor. Secretary.
HOWARD KYLE, Rec. Secretary.

"OUR CHILDREN"

Morosco to Produce New Play by Anspacher in Chicago at Xmas Time

Oliver Morosco will produce a new play by Louis K. Anspacher in Chicago at Christmas with a cast which includes Henry Kolker in the leading role, Russ Whytal, Christine Norman, Lorraine Huling, Augusta Burmester, Charles Ruggles, Franklyn Underwood, J. K. Hutchinson, and Daniel Hall. The company has already left for Chicago to begin rehearsals.

TO STAR JOHN T. MURRAY

The Shuberts are to star John T. Murray, at present featured in "The Whirl of the World" en tour, in the Winter Garden production, scheduled for next Summer.

Mr. Murray is at present playing the Ralph Hers in "The Whirl of the World" on its tour to the Pacific Coast. Negotiations for Mr. Murray were made by M. S. Bentham.

"WATCH YOUR STEP" COMING

Charles Dillingham's musical revue, "Watch Your Step," will open at the New Amsterdam Theater, Tuesday, Dec. 8, following "Papa's Darling," which begins a road tour at the Montauk Theater in Brooklyn, Dec. 7. Mr. and Mrs. Vernon Castle, Frank Tinney, Elisabeth Murray, and Brice and King have the principal parts in "Watch Your Step."

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

L. C. M.—Any mail sent to this office for Robert Love will be forwarded to him.

JULIA MACO, Washington, D. C.—We have no trace of Miss Flynn, but if we do hear of her whereabouts we will notify you.

ALBERT WINSTON, New York.—Concerning "The Virginian," see reply to Marion F., in this issue.

A READER, Pittsburgh, Pa.—Thanks for your advice. Miss Mary Hall may be addressed care of Pauline Boyle, Gotham Theater, Brooklyn, N. Y.

RUTH SHAW, Chicago.—Leila Shaw is at present playing with the Keith company. Her address is, B. F. Keith's Stock Theater, Portland, Me.

RICHARD DORNEY, New York.—We have no information as to the present whereabouts of May Cargill. If any reader can inform us, it would be appreciated.

EDNA PAYNE, N. Y.—"Tess of the Storm Country" is played extensively by stock companies. Other than in stock and pictures, the play has not been produced.

"INTERESTED," New York.—Ralph Bunker is with the "Omar, the Tentmaker," company, which is now playing in Connecticut. Cannot inform you regarding Blanche Friderici.

VANE CONDON, Croton, N. Y.—Lowell Sherman has been engaged as leading man for a company now playing at the Lyric, Bridgeport, Conn. We have no information as to Ben Erzell.

ALLEEN AUSMUS, Sea Isle City, N. J.—We have received word that James Colville is dead. He died during the past three years. Miss Cargill was a member of the "Great Ruby" company in 1899.

T. B., Washington, D. C.—To my knowledge, "The Call of the Cumberlands" has neither been produced by stock or other companies in New York. The author is Charles Neville Buck, who also wrote "The Battle Cry," a tale of the Kentucky hills, recently seen at the Lyric Theater, New York.

MARION F., New York.—We cannot inform you at the present time whether or not "The Virginian" will be produced in stock this Winter. We have written several stock managers and will notify you in a later issue. Jerome Renner is meeting with success in the Wadsworth Stock company, Wadsworth Theater, New York.

E. M. C., Cleveland, O.—Vaughan Glaser is living at the Lambs Club, New York, Dec. 7 Mr. Glaser will appear in vaudeville for a three weeks' engagement, during which time he will play Detroit, Rochester and Cleveland. Miss Fay Courtney may be addressed at the Hotel Iroquois, New York. She recently underwent an operation for appendicitis.

AMBITIOUS, Birmingham, Ala.—There are a number of reliable vaudeville artists' representatives. M. S. Bentham handles some of the foremost artists. Among the important agents are Edward S. Keller, Alf. T. Wilton, Stoker and Bierbauer, Harry Evans, Harry Weber, Max Hart, Rose and Curtis and others. These may all be addressed at the Palace Theater Building. The better way is to submit your playlet to a good vaudeville producer, as Joseph Hart, New York Theater Building, or Arthur Hopkins, 1493 Broadway.

THE PLAYWRIGHTS' CLUB

Editor DRAMATIC MIRROR:

SIR.—Through the medium of your valuable journal I wish to call the attention of aspiring dramatists to the Playwrights' Club.

The club, which is of a few years' standing, has just been reorganized at a business meeting held last week, and should appeal to all earnest playwrights, men and women, who desire to do conscientious work. The aim of the club, which is conducted on purely democratic principles, is mutual helpfulness and co-operation. It is hoped that the sympathetic intercourse between the members will enable them to write better plays than they have heretofore written. Meetings are held every three weeks. A member reads a selected part of his play, which is then criticised from various angles by those present. Another member reads a short essay on some technical problem of dramaturgy, followed by a general discussion. Then the guest of the evening—a playwright or manager, critic or actor—gives a talk on some phase of playmaking. Our last guest was Mr. Edward Locke, author of "The Climax," "The Case of Becky," etc., who gave a most informing and interesting talk. The first regular meeting of the season will be held Dec. 5.

All those seriously interested are invited to communicate with the undersigned, the secretary of the club.

Very truly yours,
LEO SHERMAN.

FURNALD HALL, COLUMBIA UNIVERSITY,
NEW YORK CITY, Nov. 18, 1914.

ON THE RIALTO

"THE MIRROR'S" JINGLER

Come one, come all, let carrots fly
At any actor filled with Rye.
—*The Jingle Boy.*

Middle West Tragedian: There are people in New York who pretend to believe that Indians still constitute the big population of Chicago.

Eastern Comedian: I suppose they get that idea from the Chicagoans who come to New York.

Mrs. Stuart Robson will soon be drawing the royalties derived on the production of "The New Henrietta." Under the will of the late Mrs. Bronson Howard this was her inheritance as a tribute not only to her, but to the immortal Bertie the Lamb, her husband. The company as reorganised consists of William H. Crane, Amelia Bingham, Thomas Ross, Maclyn Arbuckle, and Mabel Taliaferro. It opens in Chicago Christmas Day. Young Stuart Robson is now playing in the company of Margaret Illington.

Two well-known actors who are not forgotten in New York are mentioned in recent war dispatches. Robert Lorraine's name is in the list of wounded English published Nov. 26. Lorraine was in the aviation corps and served in the Boer War. He was formerly the husband of Julie Opp, now Mrs. William Faversham.

Another victim of the war is Alexander Rottmann, who played at our Irving Place Theater under Director Conried. He was recently killed in Servia in the ranks of the Austrian Army. He was forty-five years of age, and was engaged at the Lessing Theater, Berlin, when the war broke out.

Al Jolson wants a new chorus for "Sister Susie's Sewing Shirts for Soldiers" so badly that he offers to give the successful writer a box for "Dancing Around" at the Winter Garden. The judges will be Melville Ellis and Harold Atteridge. The verses should be sent to Mr. Jolson, who submits the present chorus as a model:

Sister Susie's sewing shirts for soldiers,
Such skill at sewing shirts our shy young sister Susie shows,
Some soldiers send epistles, say they'd rather sleep in thistles
Than wear the saucy soft, short shirts for soldiers sister Susie sews.

Mr. Jolson suggests a play on the word knit.

The advent of the pre-holiday season will usher in the annual change of features at the Hippodrome. "The Wars of the World" is undergoing alteration to permit of the interpolation of special numbers of particular interest to the children.

"Baby Eyes," a number introducing gnomes and massive living dolls, has been expanded to the extent of becoming a real feature; while more clowns, more animals and more human feature numbers have been added for the youngsters. In support of this movement a series of afternoon teas has been arranged at which the particular entertainers of the little folk will meet them, in costume, after the performance, in the promenade, where tea dansants will be given.

Retired Playgoer's first-nights in New York, continued: "My first theatrical tears in New York were shed in the 50-cent section of the Empire. John Drew without his mustache pumped me dry with Parker's 'Rosemary.' It remains a green spot in my amusement gallery. After the play I went to my room, and with more water in my eyes and on my cheeks I wrote out my feelings and sent the product to a friend in Chicago. A few weeks later he came on, and it was 'Rosemary' for both of us, in $2 seats downstairs. It was a Dutch treat. I thought when I saw 'Rosemary' the first time that John Drew had made a desert of my lachrymose nerves, but when I saw him in the play the second time I sprung fresh leaks. I am not a critic, but if I were I would put up a yell to Mr. Frohman to bring out 'Rosemary' again. I have never missed a Parker play since, but for fame he might have quit on 'Rosemary' and received his chaplet."

In these chaotic days most anything is possible. Consequently, it is not hard to picture George Bernard Shaw incarcerated in the Tower of London surrounded by his ideas. Such is the punishment which some fantastic imagination has conceived for him on account of his articles upon England's attitude in the war situation.

Mrs. Patrick Campbell, who is appearing in Shaw's "Pygmalion," was asked her opinion of the rumor: "If Mr. Shaw is really arrested, he will be a made man," said the actress. "I don't think for a moment they'll execute him, however. They well know that the worst possible punishment for him would be to bore him to death and there are plenty of people in London who could do that, by order of the Crown—or not."

Damon Lyon, the actor, has been a victim of illness and slander. Because he suffered from nervous troubles, he tells THE MIRROR, all sorts of damaging rumors regarding his mental condition were circulated. He finally entered Bloomingdale, where his condition was thoroughly examined, and here is what Dr. William Russell, the medical superintendent, writes: "Your request for a statement concerning yourself when you were a patient here is one which I feel some hesitation about. It is not customary for us to do this. In your case, you were sent here to us to determine whether or not you had paresis. We promptly determined that you had not, but you were free from such disease. If you have any occasion to refer to us I shall be glad to answer any question which may come up that way." Mr. Lyon says he has been prevented from securing an engagement on account of false rumors of his condition, and desires THE MIRROR to publish Dr. Russell's statement, as he hopes to resume his professional work next season.

TOLEDO NEWSBOYS' ASSOCIATION

A contributor to THE MIRROR in the issue of Nov. 18 unintentionally stated that the newsboys of the National Newsboys' Association in Toledo, O., didn't appreciate their home. John E. Gunckel, president of the association, informs THE MIRROR that the association is not a home, and that he has never heard a complaint from any boy among the 10,827 members against the association or its benefits. The building of the association and its auditorium cost over $125,000, and was erected by popular subscription from more than five thousand people. Mr. Gunckel has been engaged in his present work for more than twenty-two years.

ENGAGED FOR "DRIVEN"

Charles Frohman has engaged Alexandra Carlisle to play the leading role in his forthcoming production of "Driven." Miss Carlisle was seen in the part in its London production last Spring at the Haymarket Theater.

Charles Bryant has been engaged to play opposite Miss Carlisle. Mr. Bryant is appearing at present in "That Sort," but will be released in time for the new production.

UPLIFTING THE DRAMA

The Players' Club, of the Chicago Hebrew Institute, Directed by Lester Alden

The Chicago Hebrew Institute has, among other commendable interests, a Player's club. Plays are given every other Sunday night, and while these are for the entertainment of attending audiences, they are primarily for the benefit of the players who are trained by the institute for the work. The institute is directed by a competent working corps selected from the most prominent and cultured Hebrews of Chicago, many of whom are directors and patrons. At the head of the dramatic feature is Judge Hugo Pam, a man of philanthropic bent whose intellectual attainments are acknowledged by all who know him, or of him. The membership is largely American born, and Russia, Poland and Germany are noticeably represented. The success of the club is due in a great measure to Mr. Lester Alden, a director, who is alert in his efforts to keep the club to the high mark it has reached by his untiring interest. In the four years of his sponsorship he has staged, directed and produced many plays, all in English, and of surprising variety. Mr. Alden not only stages and directs each play, but he paints the scenery, runs the curtain, oversees the stage, rings the bells, and makes up the players and sees to their entrances and exits. In addition to the club in Chicago he has a player class in Madison, Wis., which he visits once a week. There are few more pretentious managers who produce more and better results than Mr. Alden.

DILLINGHAM'S NEW COMEDY

SYRACUSE, N. Y. (*Special*).—Charles B. Dillingham, manager of the Globe Theater, New York, produced his new comedy, "Watch Your Steps," at the Empire, in this city, Wednesday night, Nov. 25. The music and lyrics are by Mr. Irving Berlin and the libretto is by Mr. Harry B. Smith. A large audience applauded liberally. In the cast were Mr. and Mrs. Vernon Castle, Mr. Frank Tinney, Mr. W. C. Fields, and the Misses Elisabeth Murray, Brice, and King. The comedy will be seen at the New Amsterdam, New York, Dec. 8.

NEW PLAY FOR DORIS KEANE

Doris Keane, who has been ill in London, has recently cabled that she is recovering her health and is looking forward to appearing in a new play in New York in the Spring.

Owing to his musical comedy activities, Charles Dillingham has transferred the managerial reins of Miss Keane's next season to Louis Nethersole. The actress will appear in future under the direction of that manager.

COMEDIE FRANCAISE CO. COMING

Negotiations are under way to bring leading players of the Comédie Française, of Paris, to New York this Winter for a series of performances from which a part of the proceeds will be given over to a fund for families of destitute French actors.

ONLY AMERICAN ACTORS WANTED

May Irwin and Ben Greet's Companies Composed Entirely of Americans—Cyril Harcourt Replies to Unpatriotic Charges

May Irwin, who is appearing this week at the Montauk Theater, Brooklyn, in "Widow by Proxy," recently instituted a movement for the employment of American actors on the American stage. Her company was engaged on a stipulation made by her that each member should be an American actor or actress. As a consequence she is supported by an "all-American" company.

Miss Irwin wishes it understood that she is in no way inimical to foreign actors or actresses, but she believes that charity should begin at home.

"It is all very well," said Miss Irwin to a MIRROR representative the other day, "for us in America to do all we can for the relief of the people whose homes have been desolated by war, and we are sorry for the English actors and actresses who are unable to secure employment, but for myself, I think that we ought first to consider our own people. Up and down Broadway you will meet hundreds of able actors in every line of dramatic work who are absolutely in need—some of them are even hungry. It is not a question with them of haggling over any amount of salary, but merely of getting employment whereby they may be able to make a living.

"I think myself that it would be a good movement to put American plays on the American stage for the present to the exclusion of all foreign productions. Our dramatists are able to turn out plays that will appeal to the American public, and I think that the motto 'Made in America' will be a good one for all managers to adopt. American plays by American dramatists and acted by American actors and actresses should be made a vogue until the great depression caused by the war in Europe shall have disappeared. For myself, I shall continue along that line. When the war is ended I shall be as glad as anybody else to welcome to these shores our brother artists from across the sea."

Ben Greet is another leading player who refuses to employ other than American actors in his companies. Mr. Greet, who is now at home in England, believes all British subjects of military age and requirements should be at the front. So intense are his feelings on the subject that he has written to his manager in New York instructing him not to engage English actors for any of his companies as long as the war lasts.

Mr. Greet, who is past the age for military service, is actively engaged in caring for the Belgian wounded and uniting the families of the Belgian refugees who are now in England. He has equipped his house and boat house at Shillingford-on-the-Thames as a hospital at his own expense, with physicians, nurses and thirty-two beds.

Cyril Harcourt, the British dramatist, who is appearing at the Little Theater in his own play, "A Pair of Silk Stockings," was most indignant and emphatic in his repudiation of unpatriotic charges.

"I can only speak definitely," he said to a MIRROR representative, "for myself and the English actors appearing in my play, 'A Pair of Silk Stockings,' all of whom are ineligible for military purposes, on the grounds of either age limit or physical disability. Otherwise we should not be here. And it must not for a moment be supposed that we are callous or indifferent. Every one of us helped our country in other ways than by fighting. We have all paid—in cash—and are still paying to various relief funds. Kenneth Douglas, in particular, debarred from fighting, appeared at innumerable benefits in London, and we are most willing to do so here.

"For my part, I cut down my royalties immediately the war began, in order that it might be possible to keep starving actors in work at home; and all of them are playing at war salaries."

The PUBLICITY MEN

Mrs. Worswick has been placing some excellent notices for "Polygamy."

S. Jay Kaufman's contest of posters for "The Law of the Land" closed yesterday.

Murdock Pemberton has been engaged as publicity representative of the Charles A. Taylor Producing Company.

Townsend Walsh is in town paving the way for the Brooklyn appearance of Grace George in "The Truth."

Every New York paper of Sunday, Nov. 22, including the *Evening Telegram*, published Julian Johnson's excellent notices for Miss Jean Murdoch, of the Princess Players.

The series of readings by Mlle. Dorziat which began at the Little Theater yesterday afternoon was arranged by Howard Herrick.

Arthur B. Krows is sending out copies of Oliver Herford's verses and pictures of "A Pair of Silk Stockings," which appeared in Harper's *Weekly* of Nov. 7.

Shep Friedman, now wielding the pen for No. 1 "High Jinks," occupies his spare moments using an atomizer filled with "High Jinks" perfume, but only on the fair sex.

Randolph Hartley is in town in the interests of "The Debutante," which follows "The Girl from Utah" at the Knickerbocker Theater, Monday, Dec. 7.

Joe Dillon has prepared some clever "catch" lines for his billboard advertising of "The Only Girl." One of the best of the ads reads as follows: "Your girl is beautiful. My girl is wonderful. But Joe Weber has discovered 'The Only Girl,' and her address is the *Lyric* Theater."

A publicity automobile truck of gigantic proportion is the latest device to attract the public's attention to the various theatrical offerings. It is operated by the Autocar Advertising Company, and "Dancing Around" is the first attraction to test its value.

The Portland Oregonian of Nov. 19 has this to say of E. D. Price: "E. D. Price, ahead of 'The Poor Little Rich Girl' boasts of being quite foolish over his little leading woman, who is only sixteen years old. She is Leonie Dean and plays the title-role. Mr. Price exhausts all the superlatives of praise on the little girl. Every time I watch her sweet and sensitive acting, which conveys no suggestion of actings, I says Mr. Price, 'I see her through a mist of tears and am unashamed.' And Catherine Countiss, Mr. Price's lawful wedded wife, wrote to him thusly the other day: 'I am becoming positively jealous of your young star. It seems to me that the older you get the younger you like 'em.'"

Robert Goodman, the press representative with Sam Bernard in "The Belle of Bond Street," who, in his spare moments produces feature films, writes and stages plays and vaudeville sketches and composes songs, has just completed a patriotic march song, "Made in the U. S. A."

At a professional matinee given last week in Boston to Sam Bernard at the Shubert Theater, Minerva Coverdale sang the song, while the young women of Mr. Bernard's company passed among the actors and others present and sold three hundred copies of the song that Mr. Goodman had donated, collecting $44.50 for the Actors' Fund of America, which was sent to Daniel Frohman with the compliments of "The Belle of Bond Street" and the playing actors to those out of employment.

CHANGES IN THEATERS

A number of changes in the theatrical map take place this week and next. Willard Mack's new play, "So Much for So Much," opens to-night at the Lexington, succeeding "What If Means to a Woman." "Polygamy," by Harriet Ford and Harvey J. O'Higgins, follows "My Lady's Dress" at the Playhouse Dec. 7, and Hazel Dawn in "The Debutante" comes to the Knickerbocker on the same date. "Damaged Goods" is the Hudson's new offering, beginning Monday.

COBURN GETS "YELLOW JACKET"

Charles D. Coburn has purchased "The Yellow Jacket," costumes, music and scenery entire, from Harris and Selwyn, Inc., and will immediately prepare to produce it under his own management. A company carefully selected for the requirements of the play will go on tour with it in January.

LABORERS HAVE GRAND OPERA

In Bristol, Pa., at a cost of $30,000, the Italian laboring element have erected an opera house. It is named the Bristol Theater, and its opening was marked by a performance of the grand opera, "Il Trovatore." The orchestra consisted of eighteen pieces, and the audience comprised Italians and Americans to the number of 1,500.

THE FIRST NIGHTER

Phyllis Neilson-Terry as Viola in "Twelfth Night"—New Plays by Princess Players—"Heart of Paddywhack"—"Pilate's Daughter"

"TWELFTH NIGHT"

By William Shakespeare. First American Appearance of Phyllis Neilson-Terry; Management the Liebler Company. Liberty Theater, Nov. 23.

Orsino	Lawson Butt
Sebastian	Reginald Goode
Antonio	James Berry
A Sea Captain	Roy Cochran
Valentine	William Gifford
Curio	Reynolds Evans
Sir Toby Belch	Eben Plympton
Sir Andrew Aguecheek	Walter Creighton
Malvolio	Henry E. Dixey
Fabian	Edgar Kent
Feste	Cecil Cameron
Priest	Maxwell Ryder
First Officer	Claude Stevens
Second Officer	Frederick Guest
Olivia	Edith Campbell Walker
Maria	Jessie Busley
Viola	Phyllis Neilson-Terry

It was an interesting event to have Miss Phyllis Neilson-Terry visit us and introduce herself in the character of Viola in "Twelfth Night." Unfortunately for the stately young English actress, this happens to be not a Shakespearean season in the cycle of vogues; some interest may also be lacking because Margaret Anglin presented the play here only last season, and, finally, her performance challenges comparison both with Miss Anglin and Viola Allen of comparatively recent date. The young actress made a good personal impression. She is tall and slender. Her figure suggests that of her aunt, Ellen Terry, in her palmy days. She is graceful and supple, and she is very charming in parts of the play. Something is lacking in the way of mature art, and at best her Viola is more distinguished for its youth and high spirits than for anything novel. As a whole, her performance is pleasing, and she was well received by the audience. Besides, she is something to look forward to in the way of pleasing prospects in other directions, though undoubtedly her greatest charm lies in the direction of the poetic drama. Her next characterization will be eagerly awaited.

Interest in the performance was divided between the visitor on one hand and the appearance of Mr. Dixey as Malvolio and Mr. Plympton as Sir Toby, on the other. As the arch coxcomb, the former has his good points, though the characterization failed to reveal any new angles of interest, and the performance may be described as glib, graceful, and to a considerable extent clever. Dixey's art is comprehensive. We must admire a man who is not only a brilliant Adonis, a shrewd sleight-of-hand artist, a good Eccles, and a good Malvolio. The American stage has too few men of this universality of genius to go unnoticed.

Mr. Plympton's Sir Toby is disappointing. He looks the part, but apparently lacks the intrinsic humor, and his interpretation on the opening night was episodic rather than an harmonious development. The famous drinking bout in the cellar lacked the roystering spirit, the broad unction and volume which make it almost the event of the play, and all because of Sir Toby's shortcomings in humorous bluster and genial expansiveness. Two characters signally well done were the Feste of Mr. Cameron and the Aguecheek of Mr. Creighton; and let me hasten to add the mischievous Maria of Jessie Busley to the list of excellent impersonations.

The cast, as a whole, is good. Mr. Butt reads his lines well and Miss Walker's Olivia is very engaging; but Mr. Urban's scenery is only in certain scenes a just reflection of his ability. A good deal of it has a glaring, flaring character that is all but meretricious.

THE PRINCESS PLAYERS

Holbrook Blinn, Director. Presented Four One-Act Plays Nov. 24.

"The Denial"

By J. B. Larrie.

McLaughry	Benjamin Kauser
Stevens	W. H. Gilmore
Meigs	Walter Kingsford
Burke	Geoffrey Stein
Mrs. Burke	Mrs. Marion Holcombe

Scene.—Office of the death house keeper, Sing Sing Prison.

"The Fog"

By Frederick Truesdell.

Andrew McTavish	Holbrook Blinn
Kate	Emilie Polini
William Bagge	Lewis Edgard
Mr. Leigh	Vaughan Trevor

Scene.—Living room back of a shop. It is a mean room in one of London's mean streets.

"Nettie"

By George Ade.

Billy Donahon	Vaughan Trevor
Freddie Nichols	Lewis Edgard
Jimmy Bates	Holbrook Blinn
A Waiter	W. H. Gilmore
A Messenger	Forrest Macomber

Scene.—A corner of a palm room.

"Across the Border"

Play in Four Scenes by Beulah Marie Dix.

Senior Lieutenant	Vaughan Trevor
Junior Lieutenant	David Powell
The Master of the House	Holbrook Blinn
The Girl	Jean Murdoch
The Woman with the Baby	Emilie Polini
The Man Who Prays	Benjamin Kauser
The Man Who Curses	Lewis Edgard
The Surgeon	Walter Kingsford
The Orderly	W. H. Gilmore

In "Across the Border" the Princess management offers unquestionably the most ambitious play of its career. So powerful is its appeal that its presentation alone quite justifies the existence of this playhouse. It is a peace play, both fanciful and real in character, and its protest against the horrors of war is so effective that it leaves a most vivid impression.

A junior lieutenant and his comrades are besieged in a barn. In order to deliver some papers to his commanding officers and to secure aid for his companions, the young officer attempts to cross the border of the enemy's country. He is unsuccessful, however, and he is wounded. The next two scenes are across the border of consciousness. In his delirium, the soldier is led to the Place of Quiet, a house open to the sky. There he meets strange simple folk, who know nothing of war and who cannot appreciate its infamous rules. To bring him to the awful realization of war's horrors, the Master of the House conducts him to the Place of Winds. So overwhelmingly is the lesson brought home to him that he pleads to be given the opportunity of converting his comrades. In the last scene, a field hospital, the officer returns to consciousness. He vainly attempts to preach the message of peace to the sick and wounded who, cursing and praying by turns, lie near him, and while the Red Cross surgeon is making his rounds he again crosses the border for a permanent "haven of rest" in company with the sweetheart of his dreams.

David Powell gave a sincere and skillful performance of the role of the junior lieutenant. He made the young officer interesting, imaginative, and at all times likable. Mr. Blinn seemed a trifle too material for the symbolic figure of the Master. Mr. Kauser and Mr. Edgard were effective as the Man Who Prays and the Man Who Curses.

"The Denial" is the story of a young criminal, who, on the morning of his electrocution for murder, convinces his mother that he is not her son in order to spare her the disgrace of having borne a murderer. In spite of its effective realism—even the whirring dynamo of the death chamber is heard—the play is not particularly convincing. Geoffrey Stein acted the young murderer with naturalness and force.

"The Fog" is a drab little playlet of English low life. An engineer of a tramp steamer returning home unexpectedly finds his wife bedecked in her gayest frock. When he sees that she is not able to conceal her anxiety, he suspects her of infidelity. To save her lover whom she momentarily expects, she fastens her husband's suspicions upon a passing stranger, who has sought shelter from the fog. The husband kills the stranger. When the lover enters, the husband realizes his mistake and leaves them to assume the guilt of the crime. Lewis Edgard did splendid work as the lover.

"Nettie" is the only comedy of the bill. It displays Mr. Ade's remarkable ability for characterization and sophisticated dialogue. To the palm room of a café, three men of the cat, drink, and be merry type, come in turn to meet a little siren named Nettie, to whom each has unbegrudgingly given a sable coat and a piano. Each is about to present her with a diamond horseshoe when, comparing the inevitable notes, the two younger men lose their illusions. They thereupon depart for another salamander market, leaving the old rounder proud in the belief that he is the sole recipient of Nettie's affection. Mr. Blinn was happily cast as the oldest of the poultry fanciers. His impersonation was delightfully natural and amusing.

"THE HEART OF PADDYWHACK"

A New Play in Three Acts, by Rachael Crothers. Under Management of Henry Miller. Grand Opera House, Nov. 26.

Michael	Stephen Davis
Granny	Jessie Crommette
Bridget O'Riley	Jennie Lamont
Miss Margaret Flinn	Maud Hosford
Mona Cairn	Edith Luckett
Dennis O'Malley	Mr. Olcott
Squire Linnering	Charles E. Verner
Lawrie Linnering	Fleming Ward
Mr. O'Dowd	Richard Quilter
Mrs. O'Dowd	Bessie Lea Lestina
Mrs. McGinnis	Nina Saville
Mr. McGinnis	Walter Colligan

A Chauncey Olcott premiere in New York is always assured of a capacity house. None of our footlight favorites enjoys a more loyal and dependable clientele than this genial portrayer of Irish character of the gentleman type.

It was, therefore, a foregone conclusion that "The Heart of Paddywhack" would be greeted with enthusiasm by "a capacity house." And deservedly so, since the play is on intimate lines of a perfectly appealing character, into the spirit of which all children of the Green Isle can enter with a heart interest peculiarly their own.

When one of non-Hibernian origin can divide his interest sufficiently between the players and the audiences, what will impress him most of all is the devotional pathos of the expatriate. One could almost believe that every man, woman, and child carries somewhere about his person the proverbial bit of "auld sod," wrapped gently and carefully stowed away in some concealed but sacred spot.

The play tells the story of a devoted guardian in whom the love for his ward develops from love for the child into a tender passion for the budding woman. Dennis O'Malley (Mr. Olcott) is quite prepared to sacrifice his own sentiment to the happiness of his ward, Margaret Flinn (Edith Luckett), as long as he feels that the love of Lawrie Linnering is sincere, and is, as sincerely, accepted by Margaret. It is only in the last act that the discovery is made that such is not the case and that his own deep affection is more than reciprocated by the young girl. Of course, there are the usual interesting complications of Irish intrigue, in which the main onus is carried by Squire Linnering (Charles E. Verner), a land hungry country squire, who uses the infatuation of his equally calculating son as a medium to attain his selfish ends. Pathos, comedy, and Hibernianisms are liberally distributed throughout the three acts, and are blended in harmonious manner by the authoress, Rachael Crothers. These, with the excellent and artistic rendition of a series of appealing Irish songs, which Mr. Olcott so delightfully knows how to "put across," constitute a most pleasing evening's entertainment. The cast is even and could scarcely be improved upon, Miss Luckett presenting a most appealing characterization as the heroine and Mr. Olcott's leading support.

A pleasant and unexpected diversion of the occasion was offered by Mr. Andrew Mack (who, as a guest, occupied a box with Miss Crothers and others), stepping forward and singing a song which carried the audience off its feet—a beautiful tribute from a rival artist.

"PILATE'S DAUGHTER"

A Miracle Play in Five Acts and Seven Scenes, by Francis L. Kenzel. Staged by Bartley Cushing. Incidental Music by Paul M. Paulsen and Joseph Carl Briel. Produced by the Alban Company, George H. Brennan, Managing Director, at the Century Opera House, Nov. 25.

Claudia Procles, wife of Pontius Pilate	Marion Barney
Claudia, Pilate's daughter (first act)	Violet de Biccari
Claudia, Pilate's daughter (ten years later)	Constance Molineaux
Livia	Josephine Hamner
Maxima	Julie Dillon
Leah	Sara Biala
Rebecca	Agnes Mapes
Iris	Amelia Barbeau
Appia	Elta Rieth
Lygia	Alys Baldwin
Ghost I	Nina Derby
Ghost II	Carolyn Quincy
Ghost III	Rosamonde Carrel
Afra	Margaret Vryling
Rubia	Ethel Gray
Servia	Eleanor Russell
Stella	Nina Derby
Faustina	Julie Dillon
Tullia	Carolyn Quincy
Antonia	Elta Rieth
Syra	Josephine Hamner
Nemis	Sylvia Radcliffe
Albia	Pauline Merriam
Agrippina	Marion Barney
Rufilla	Amelia Barbeau
Premiere Danseuse	Domina Marini

"Pilate's Daughter" has an interesting history. It was written some twelve years ago by a Catholic priest of Roxbury, Mass., to be given as an annual pageant of Holy Week by the women of his parish. So successful has been its presentation there and in other New England cities that Mr. Kenzel was finally induced to permit its professional production.

The play has for its theme the undying power of a rose which had touched the garments of the Messiah. Claudia, daughter of Pontius Pilate, throws a rose from her window to Christ as He passes by her house on the way to her father's court. The flower touches His robes, and is subsequently trampled upon by the crowd following. When Claudia picks it up, she is astonished to find that it still possesses its freshness and beauty. She guards the rose carefully. Through its power she is able to perform miracles. She makes water flow in the Mamertine prison for the thirsting Christians; she restores reason to a demented creature; she destroys the great statue of Jupiter; by the aid of the rose a dead child is brought back to life, and finally when Claudia suffers a martyr's death before the Empress Agrippina, it is the rosebud that transports her to Paradise.

The action of the play—it is really more a spectacle than a play—is laid in Pilate's house in Jerusalem, at Calvary, in the woods on the Alban Hills, in the Temple of Vesta, the Mamertine Prison, and in the palace of the Empress Agrippina.

Excellent judgment has been shown in the stage investiture of the play. Costumes and scenery are harmonious in color and design and the pictorial quality is particularly high. One striking effect is achieved in the development of the story when a flash of lightning shows the cross upon the summit of Calvary. Incidental music adds to the impressiveness and charm of the pictures. The verse of the text while never suggestive of poetry is, nevertheless, lofty in tone and compels admiration for its sincerity.

The cast, composed entirely of women, was competent and wholly adequate to bring out the religious atmosphere of the work. Marion Barney was admirable in the two roles of Claudia, wife of Pilate and Agrippina. Constance Molineaux made a beautiful Claudia and acted with a dignity and a forceful restraint which suggested effectively the Christian martyr. Sara Biala made a commanding figure of the

(Continued on page 9.)

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(Continued from page 8.)

demented Leah, acting with an intensity that was most impressive. Margaret Vryling was a graceful Afra. Violet de Biccari made a very appealing child Claudia, and Domina Marini, from La Scala, Milan, contributed some charming dancing.

"YOSEMITE"

A Drama of Old California by Charles A. Taylor. Produced by the Taylor Amusement Company at Daly's Theater, Nov. 23.

Yosemite ..... Frank Keenan
Glen Randall ..... Calvin Thomas
Father Michael ..... Mac Barnes
Ramelo ..... Mario Majeroni
Harney Flynn ..... Joseph Grehan
Pantano ..... Roberto Deshon
Cisco ..... John Mitchell
Sergeant ..... Thomas Meegan
Corporal ..... Robert Davis
Mercedes ..... Grace Valentine
Peora Peneha ..... Lillian Kinsbury
Wawona ..... Ethel Clifton
Lone Star ..... Blanche Burns

The revival of Charles A. Taylor's melodrama of California's early civilization, in which Laurette Taylor played Mercedes, the heroine in its original presentation on the Pacific Coast several years ago, is noteworthy in two respects. It serves to restore Daly's Theater to the theatrical map and to bring Frank Keenan back again to Broadway as a star.

The drama belongs to the old-fashioned school of long, stilted speeches, incomparable heroes and highly colored backgrounds. However, it still serves to interest and entertain in spite of its manifestly antiquated treatment.

The story of "Yosemite" is that of a fiery Indian bandit, who fights unsuccessfully against the onward rush of civilization, but who remains to the end unshaken in his faith in Indian laws and customs. Mr. Keenan, in the title-role, gave a powerful and colorful performance, and in the last act he reached real dramatic heights as the bandit, still indomitable and proud, but too infirm to fight longer.

Yosemite has stolen Mercedes, an innocent white girl from the mission in which he had placed her, and has made her his wife. When the play opens the bandit is trying to elude capture by the white men and at the same time find Mercedes, the mother of his child. Randall, the head of the party which is searching for the bandit, comes upon the young mother and inevitably falls in love. She, tired of her Indian husband, is about to flee with him when Yosemite returns, steals the baby and flees with it. The search for the child brings Mercedes again into the power of the bandit and once more Randall is compelled to rescue her, this time with the child. Many years later Yosemite comes to the mission, kills Mercedes, whom he believes unfaithful, and takes his child back to the valley where she will be safe from capture. In the last act the little daughter is discovered living close to nature, wearing a doublet without hose, with an old squaw, who talks of the Great Spirit as her guardian. Yosemite, old and infirm, finally returns and dies just as he sees his child in the arms of her mother's lover.

Grace Valentine made an appealing and sympathetic Mercedes, and later as Lone Star, the child grown to womanhood, was a particularly attractive picture in the traditionally abbreviated costume of primitive life. Lillian Kingsbury was effective as the superstitious old squaw, and Calvin Thomas made the most of the artificial role of Randall. The stage settings were somewhat elaborate, representing the Yosemite Valley, a California mission, and the interior of an extinct volcano.

"THE GRAND CHANCE" TRYOUT

NEW ORLEANS (*Special*).—"The Grand Chance," Catherine Henry's latest play, was given its "tryout" and initial production at the Elysium Theater in this city, Nov. 23 by the National Stock company. Eugene West, especially engaged to create the stellar role, that of a degenerated medical student, scored tremendously in the part, and Hazel Bawden, recently with "To-Day," conceived the principal woman's role to the entire satisfaction of the authoress. Several New Orleans managers and critics present at the premiere declared "The Grand Chance" one of the most interesting melodramatic plays of recent years, with a daringly original theme and a "punch" every minute. The main theme of the play is "regeneration." Eugene West has secured all rights to the piece and will send it on tour as soon as the equipment and mountings are completed. Miss Henry is best known to date as a writer of short vaudeville sketches, and she is at present scenario writer with Selig and playing parts with that company at their Los Angeles studio.

AT OTHER HOUSES

STANDARD THEATER.—"A Pair of Sixes" will be the attraction at the Standard Theater for the week beginning on Monday night, under the management of H. H. Frazee. This will be the first appearance of Edward Peple's play in Manhattan since its long and successful engagement at the Longacre Theater. The original company that played at the Longacre will be seen, the cast including Ralph Hers, Hale Hamilton, Fritz Williams, Myrtle Tannehill, Maude Eburne, Elizabeth Nelson and others. The story of "A Pair of Sixes" is woven around two business partners who cannot agree. They quarrel over every detail of their prosperous business—they manufacture a digestive pill—and after each quarrel they summon their lawyer to straighten them out. The lawyer finally proposes that they play a game of poker to decide which partner shall run the business for a year, the loser in the game to act as the other's servant for a like period. The usual Tuesday, Thursday and Saturday matinees will be given.

BRONX OPERA HOUSE.—"The Midnight Girl" will be the attraction at the Bronx Opera House for the week commencing Nov. 30, under the management of the Messrs. Shubert, with George McFarlane and Margaret Romaine in their original parts, supported by Teddy Webb, George A. Shiller, William Pruette, Denman Maley, Harry Delf, E. J. De Varney, Wayne G. Nunn, Zella Call, Lillian Concord, Amy Leicester, Marie Flynn, Daisy Rudd, and others.

GRAND OPERA HOUSE.—Chauncey Olcott's engagement in "The Heart of Paddy Whack" continues this week with the old-time Olcott prosperity. Mr. Olcott's annual appearances at this playhouse are in the nature of annual events, and for four weeks or more each season he plays at the historic old theater. Rachel Crothers's charming comedy of life in Ireland in 1830 has proved the most popular offering made by Henry Miller for his Irish star in recent years. Its bachelor's romance gives Mr. Olcott one of the best roles he has ever had, while the new songs sung by the star have proved of the popular whistling sort and add much to the charm of the entertainment. The engagement will continue for several weeks, with matinees on Wednesdays and Saturdays.

IRVING PLACE THEATER

The new members of Mr. Rudolf Christians's German company made an extremely favorable impression, along with the veterans, in a light but very pleasing comedy by Albert Kehm and Martin Frehse, entitled "Als Ich Noch im Flügelkleide," which was presented Nov. 25. Hertha Schoenfeld and Gustav Paul Schuetz were especially appealing as two young lovers, and Grete Meyer, the old favorite, scored forcibly as a comical housemaid. The comedy deals with the adventures of a group of bright boarding school girls, with a number of young male students, who together hoodwink the elderly maiden lady at the head of the institution.

BOSTON

"Siegfried" at the Stadium, Under Auspices of Harvard, Big Event Next June

BOSTON, Dec. 1 (*Special*). — Few were the changes of bill in this city last evening, and Harry Lauder at the Shubert and "Omar, the Tentmaker," at the Majestic drew large houses. So many of the theaters have plays that are on for a run, that when a new attraction is given it is sure of a crowded house the first night. Lauder is to be seen six matinees and six evenings only, and the advance sale has been large. "Omar" will remain with us for some time. The Castle Square revived Hoyt's "A Midnight Bell," pleasantly remembered by all Boston playgoers of a quarter of a century ago, because it was as the young school mistress in this play that Maude Adams made her first appearance here.

On the afternoon of Dec. 8 Cyril Maude, who has made an unusual success as Grumpy at the Plymouth Theater, will appear at the Boston Opera House with his leading lady, Elsie Mackay, in Sir James Barrie's one-act play, entitled "A Platonic Friendship." This will be the first performance in America. The same afternoon the pantomime, "Pan and the Star," by Edward Burlingame Hill and Joseph Linden Smith, will have its first Boston representation. Two worthy Boston charities benefit by the entertainment, and the demand for tickets has already begun.

Perhaps the most interesting announcement of coming events here is that "Siegfried" is to be given next June at the Stadium, under the auspices of Harvard University. The enterprise is to be managed by Messrs. Macdonald and Kronberg, the former connected with the Boston Opera House, and the latter for some years an assistant to Maurice Grau. The names sent out in connection with the cast include Madames Gadski, Anna Gluck, and Schumann-Heink, with Berger, Goritz, Whitehill, Reiss, and Ruysdael for the men. It is announced that for scenery, natural trees, foliage, and rocks will be used, and the management expect that thirty thousand people will gather to see the performance. For a week before the important event the singers will rehearse in the Stadium, to get accustomed to performing in the open air and the immense distances. The huge stage is to be erected at the northern end of the Stadium.

Kate Ryan, of the stock company, that for so many years occupied the stage of the historic Boston Museum, spoke before the College Club, an organization of college women, on Saturday afternoon. She gave many interesting reminiscences of William Warren, Mrs. Vincent, Annie Clarke, and other members of the company, and made the point that two of the best stock companies that America ever saw were managed by former newspaper men, R. M. Field's Museum company and Augustin Daly's Stock company.

At the Bijou Vera Ivanova, the Russian violinist, was kept in the bill this week after a most flattering reception all through the Thanksgiving holidays.

"Lady Windermere's Fan," in which Margaret Anglin and her fine company are appearing at the Hollis, pleases even those old-time theatergoers, who recall the first performances of Wilde's play in this city, when Julia Arthur, Mrs. D. P. Bowers, and May Brookyn were seen with Edward M. Bell, Maurice Barrymore, and E. M. Holland in a cast as near perfection as one is likely to get in this world—or any other.

FORREST ISLAND.

Edmund Wheatley's three-act Japanese war play, "Ka," will shortly be produced in German at the Schauspielhaus, at Bremen.

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NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

Stock managed with judgment plus pluck and capital takes the top round. Proof, the Chase-Lister company, of Iowa (Glenn F. Chase and William T. Lister), which has been in business in the Middle West and West for nineteen years. The home office of the company is Newton, Iowa. Productions by this company have been played in every town with a population ranging from 5,500 to 10,000 in Iowa, Kansas, Nebraska, Missouri, Texas, and the Black Hills country. There has always been one Chase-Lister company on the road ever since the company was organized, and frequently two and three. The Southern company goes as far as Corpus Christi. The Northern company numbers fifteen people, has its own orchestra and scenery for each play, and presents vaudeville every night in connection with its dramatic performance. Chase was formerly in the newspaper business. An actor offered him the job of "angel," and he sold out and has been in the amusement field ever since. Among the Iowans with the company are L. L. Spooner (or Paul Hudson, as he is known on the stage), whose home was in Centerville, Iowa, and who is a brother of B. B. and Mallie Spooner and Ed Spooner. His daughter, Irene Spooner, a cousin of Cecil Spooner, and Edna May Spooner, Marie Blair, mother of Irene Spooner; Raleigh Kent, Billy Farrell, and C. L. Hoover. The company has been the stepping stone by which a number of theatrical people have risen to fame and success. Among them, Bayonne Whipple, Claude Gillingwater, John Waldron, Charles and Gertrude Harrison, Clint and Bessie Robbins, Lee Hickman, Kitty Berry, Katie Bruce, and the famous Alpine family of acrobats and wire walkers. Jack Krall has been with the firm eleven consecutive years. The Robbins for ten years. Raymond Ketchem, Sara Treadwell, Paul Hudson, Marie Blair, and Irene Spooner are now in their fifth consecutive season with this firm. Florine Driesbach has been the leader of the orchestra for five years. A number of the musicians have been with the tent show ever since it first started. Major Admund Ansley, of Hugo, Okla., has been with the company for four years. He is the smallest member of the Elks lodge in the world.

WITH THE PLAYERS AT THE BRONX

Rowden Hall and Justina Wayne duplicated last week the gratifying business that has attended the weekly offering since their association with the Keith Players at the Bronx Theater. The lack of popular appeal in the leading roles of "The Family Cupboard" did not deter these excellent players from carrying the audience with them. As Charles Nelson, Walter Marshall was seen to better advantage than in any previous offering. The united work of the company contributed to an even and thoroughly satisfactory performance. Newcomers in this week's cast are Rosamond O'Kane, James Kirkham, Frances Witherell, Robert H. Turner, Bonny Thornton, Margaret Lotus, and Marguerite Tebeau, the latter a most amusing telephone operator. "The Time, the Place and the Girl," Nov. 30.

IDA C. MALCOMSON.

SOME PLAYS POPULAR IN THE WEST

Some of the plays popular in stock that have "caught on" in the Middle West are "The Virginian," "Camille," "The Wolf," "Tempest and Sunshine," "The Good Samaritan," "Man and His Mate," "Bought and Paid For," "The Broken Arrow," "Lena Rivers," "Uncle Tom's Cabin," "The Shepherd's Call," "Little Miss Winsome," "The Mascot," "Alma, Where Do You Live?" "St. Elmo," and "The Girl and the Tramp," which has twelve individual companies out.

Among the more elaborate prodpections are "The Calling of Dan Matthews," "The Call of the Cumberlands," "That Printer of Udell's" and "The Shepherd of the Hills." These are produced by Gaskill and MacVitty.

GERMAN STOCK MAY DISBAND

CINCINNATI, O. (*Special*).—The German Theater Stock, which gives a performance in German every Sunday night during the season at the Emery Auditorium, is having its business troubles. The directors recently had a meeting and decided that unless the company were given better support they would have to disband for the season. However, at the following performance, Sunday night, Nov. 22, when "The Chocolate Soldier" was given, every seat was sold. Another director's meeting was held and it has not yet been announced whether or not the company will continue.

FROOMS, JR.

"MADAME PRESIDENT" RELEASED

"Madame President," the farce that was so successfully played by Fannie Ward for two consecutive seasons, has been released for stock. This is a comedy, full of vivacity, laughs and many excellent situations; a comedy that will not fail to appeal to every one.

NORTHAMPTON PLAYERS

NORTHAMPTON, MASS. (*Special*).—The Northampton Players this season are proving the best balanced organization yet gathered at the municipal theater, and the city is greatly interested in their work. A run of lighter comedies the past few weeks has brought good patronage. The attraction for Thanksgiving week was "Officer 666," followed the first week in December by "The Man of the Hour." This is the first this season of a series of plays to be presented in response to request. Every programme issued at the theater has a coupon for this purpose.

MARY K. HASWETER.

THE NORMAN HACKETT STOCK CO.

Norman Hackett, who has been playing the title-role of "The Typhoon" on the road, has closed and will appear with his company in Nashville, Tenn., to play stock. The Theater selected is the Orpheum. The company opened Nov. 30 in the farce, "Our Wives." The company, which is known as the Norman Hackett Stock company, includes Edeson Vail as the director; Marion Nichols, leading woman; Lola Crandall, Isabelle Porter, Jeannette Conner, F. H. La Due, Maurice Schonfeld, Harry Hoy, Carl A. Reid, Jarvis Jennings, and Ernest Fielding.

NEIL BARRETT.

After several seasons in road productions as leading and heavy man, Neil Barrett began a stock career in which he duplicated the enviable reputation already won in touring the United States. His first stock venture was at the Orpheum Theater, Jersey City, after which he returned to production, playing Captain Clinton in "The Third Degree," going to the Coast. He was specially engaged for the Paterson, N. J., Stock company, playing at the Opera House there for two seasons, and is now in his second year with the Malley-Denison Stock company at Taunton and Newport as second man. In such parts as Burkett Ryder in "The Lion and the Mouse," Captain Williams in "Paid in Full" and the Grand Duke in "The Man from Home," Mr. Barrett's work stands out, both in technique and in make-up. Possessed of a rich baritone voice, musical comedy offers no difficulties to this clever man, and when "The Man Who Owns Broadway," "The Three Twins," "Forty-five Minutes from Broadway," "Alma, Where Do You Live?" and "Fifty Miles from Boston," are the offerings, there is joy in the heart of the management. Another possession, or, rather two possessions of which he is justly proud, is twin boys, both musically inclined and already at nine years of age accompanying their father with violin and piano.

"COUNTRY BOY" VISITS HAVERHILL

HAVERHILL, MASS. (*Special*).—The Academy Players presented "The Country Boy" to crowded houses week of Nov. 16-21. Wilson Melrose was out of the cast, as he is confined to his home on account of illness. James J. Hayden played the title part very satisfactorily, Miss Florence Shirley, the new leading lady, is a great favorite.

Roy Gordon, former leading man at the Harlem Grand Opera Stock company, and late star of William A. Brady's productions, has been secured by the management of the Academy Players, Haverhill, Mass., to take the place of Wilson Melrose, who is ill and will not be able to play.

Mr. Gordon made his first appearance with the Academy Players in "Fine Feathers" week of Nov. 23-28. C. T. ISSERTELL.

PHILADELPHIA REVIVES "MME. X"

"Madame X" was presented to excellent advantage by the American Theater Stock company, an all Winter organization. Frances McGrath, who is the leading woman, won the sympathy of the audience by her sincere acting, while Bernard McOwen, the leading man, was capable in the role of Florjett. The cast included George Barbier, Harold Kennedy, and Carrie Thatcher.

TAUNTON HAS "READY MONEY"

The Malley-Denison company, of Taunton, Mass., produced for the week of Nov. 23 "Ready Money." James Crane, Houston Richards, Nell Barrett, and Miss Blanche Shirley all won their usual laurels.

C. H. BANES.

GEORGE FISH SEVERS CONNECTIONS

CINCINNATI, O. (*Special*).—George Fish, formerly manager of the Forepaugh Stock company which was popular at the Olympic for several seasons, and later manager of the Empress under the Sullivan and Considine regime, is now manager of the Walnut Street Theater. After his work with the Empress here he was manager of the Empress in Denver, and then of the Loew house in Los Angeles, where he went at the beginning of this season. However, he severed his connections there and became identified for a short while with "The Affiliated Booking Agency" in Chicago, coming from there to the Walnut. In addition to this house he will also look after the interests of the two other Anderson and Siegler theaters in Columbus and Indianapolis.

HELEN THEBUS AND EDWARD LYNCH

With a new leading man, Edward Lynch, in the title-role, "The Littlest Rebel" was produced in Omaha week Nov. 23, by the Woodward Stock company, at the American Theater. In the child's role, Helen Thebus appeared. Little Miss Thebus, who is twelve years old, played with the original company, which included Dustin Farnum. The production was staged by Director Doyle.

TACOMA STOCK CALLED BACK

TACOMA, WASH. (*Special*).—The new Empress Stock company is drawing well. Manager C. L. Richards has called back some of his old company, with Miss Florence Bell in the lead.

FRANK B. COLE.

BROOKLYN STOCK NOTES

BROOKLYN, N. Y. (*Special*).—Claude Payton and Phyllis Gilmore carried off the leading honors in "Seven Days," which was the offering at Payton's Lee Avenue Theater, Nov. 23-28. Ann Singleton as Belle Wilson, Rollo Lloyd as Tom Harbinson and Benjamin F. Lucy as Dallas Brown, won favor. William H. Gerald, Bobby Livingston, Dagmar Lennette, Mrs. Charlotte Wade Daniel, Harry K. Hunt, and John J. Harrigan made the best of the minor parts. It is evident that "Seven Days" is still a good drawing card for stock.

Corliss Giles enhanced his popularity with the patrons of Keith's Crescent Theater with his masterful performance of Detective Kayton in "The Argyle Case," which was last week's attraction at the Crescent. Ainsworth Arnold's characterization of Dr. Kreisler was flawless; Frances Neilson appeared as Mary Maseret, Clara Mackin as Mrs. Martin, Charles Schofield as Joe, Robert A. Bennett as Hurley, Arthur Mack as Andy, Sol Aiken as Findley, Beatrice Moreland as Mrs. Wyatt, Isadore Martin as Nancy Thornton, and Charles Wilson as Bruce Argyle. Owing to the large cast the company was augmented by J. Miller, Harry Meredith, Guy Nichols, Allan Kelly, Douglas Stanfield, Edward J. Reardon, John Dunn, and Daniel Murphy.

The Gotham Players were seen in a revival of "Quincy Adams Sawyer." Alfred Swenson appeared in the title-role, while Carolyn Elberts was seen as the blind girl. Francis Kirk, John Dilson, Florence Pinckney, Lovinia Shannon, William E. Blake, Fayette Perry, Lorle Palmer, Allen Kelly, R. E. Holland, William Amadell, and Martha Carl were included in the cast.

Irene Douglas, who will be seen in ingenue leads at the Grand Opera House, gave a pleasing performance of Beth Elliot in the "Traveling Salesman." Noel Travers gave his usual performance of the title-role. George Carleton, William Elliot, Minnie Stanley, Beulah Monroe, Jack Matthews, and Reynold Williams were seen in good parts.

William Evarts, who ensayed the leading character roles with the Crescent Players for two years, has been re-engaged and will return in "Big Jim Garrity," next week's attraction.

Pauline H. Boyle, manager of the Gotham Theater, filed a petition in voluntary bankruptcy with the United States District Court, Eastern District of New York, on Oct. 30. Liabilities, $3,400; assets, $190. The creditors held their first meeting in the Brooklyn Post Office Building on Nov. 27.

J. LEROY DAVE.

SCHENLEY PLAYERS TAKE A REST

"Mrs. Dot" was the offering of the Schenley Players at the Schenley, Thanksgiving week. Frances Ring was cast in the title-role, and was all that could be desired. George Alison, playing opposite Miss Ring, was also praiseworthy. Louis Kimball, Roxanne Lansing, Ernest Cossart, and Jessie Mueller were well cast.

The Schenley Players will rest week of Nov. 30, as the theater will be given over to the production of "The College Hero," and made up of local talent. There will be seven hundred in the cast, and this promises to be the most elaborate amateur theatrical ever seen in this city. A number of prominent society people are in the cast. Beginning Dec. 7 and for one week the Schenley Players will be seen in "The Ghost Breaker."

D. JAY FACKINER.

PRINCESS PLAYERS, DES MOINES

DES MOINES, IOWA (*Special*).—The Princess Theater Players presented for the week of Nov. 23 "The Gamblers." The play and players pleased good audiences. Fay Bristin and Edward Woodruff are to be congratulated upon their work. The support was excellent. Robert Bristin comes to the Princess company as juvenile man Dec. 6. "Maggie Pepper" week of Nov. 30.

BIJOU AND CUMINGS, FITCHBURG, MASS.

The Bijou Theater, Fitchburg, Mass., is entertaining vaudeville and pictures. The stock policy has been abandoned indefinitely. The features of the Cuming's Theater are numerous and variable. They are: Monday evenings, "Auction Night"; Wednesday evening, "Amateur Night"; Friday matinee, "Reception and Souvenirs"; Friday evening, "Country Store"; Saturday matinee, "The Fairy's Well," for children. The stock company at the Cumings is bidding to fair success.

HUNTINGTON PLAYERS, ST. PAUL

ST. PAUL (*Special*).—Laura Arnold scored a decided hit as the wife in the Huntington production of "Her Husband's Wife" at the Shubert, Nov. 22-28. Ida Stanhope did well as the intended wife. Raymond Bond was excellent as the husband, while Earl Lee managed to get his share of laughs as the brother, Duncan Penwarden. Jessie Brink, J. E. Irving, and Lyle Clement play the balance of the roles in a thoroughly effective cast. "The Common Law," Nov. 29-Dec. 5. "The Chorus Lady," Dec. 6-12.

JOSEPH J. PFISTER.

S. R. O. STOCK AT YONKERS, N. Y.

The S. R. O. sign decorated the front of the Warburton Theater, Yonkers, N. Y., at both performances on Thanksgiving Day, and it is estimated that at least three hundred people were unable to secure seats at both performances to witness the Yonkers Stock company in "David Harum." This new company, established two months ago by George Farren, has undoubtedly established itself as a permanent organization, and this is due to the fact that Mr. Farren has kept every promise made. Every member of the Yonkers Stock company is a recognized metropolitan player who at some time or other proved good in a Broadway success. The company as now fully organized includes Joseph Gillow, leading man; Regina Wallace, leading woman; Margaret Brainerd, ingenue; Ellen Gierum, another leading woman; Howard Boulden, second leads; Louise Sanford, character; Arthur De Lord, juvenile; John Wray, stage-manager.

STOCKS IN NEW ORLEANS

NEW ORLEANS (*Special*).—Emma Bunting and her competent stock company are meeting with deserved favor at the Bunting. For week of Nov. 22-28 the company presented "St. Elmo" in an intelligent and capable manner. Hayden Stevenson played the principal male lead successfully and divided honors with the star. "The Perils of Pauline," Nov. 29-Dec. 5.

The Peruchi-Gypsene Stock at the Lyric gave good performances of "Under the Lash," Nov. 22-28. The company continues its successful engagement. Edward P. Thronk and Otto Pfankuchen, well known in local theatrical circles, have acquired an interest in the company, and will look after the business end of the enterprise. Mr. Peruchi will continue in charge of the stage direction.

J. M. QUINTERO.

ST. LOUIS STOCKS

ST. LOUIS (*Special*).—"The Balkan Princess," with Mabel Wilbur in the title-role and Carl Hayden as her fervent lover, proved a decided hit at the Shenandoah Nov. 22-29. Louise Allen, Sarah Crawford, Ed. Smith, and Charles Bowers gave excellent support. Roger Gray made much of a small part. "The Yankee Girl," Nov. 30-Dec. 5. "The Conspiracy" was ably presented by the Players Stock company Nov. 22-29. Robert McClung, in the character role, was exceptionally well cast, as was Marion Buckert as the stenographer. Henry Hull, Eda Von Buelow, Leonora Bradley, Allen Price, Carson Davenport, Mitchell Harris, and John Maurice Sullivan are other members of this popular organization.

VIVIAN S. WATKINS.

BAKER PLAYERS, PORTLAND, ORE.

PORTLAND, ORE. (*Special*).—In the performance of "Fine Feathers," the Baker Players reached a very high plane of individual and concerted acting. Irene Cabler, as Jane, could not have been excelled, and Florence Roberts as Mrs. Collins and Mary Edgett Baker as the slavey, did the finest kind of clean-cut artistic character work. Robert Gleckler made his best performance of the season in the leading role, and Brandon Evans and William Powell proved themselves worthy successors of Wilton Lackaye and Max Figman in their respective roles.

JOHN F. LOGAN.

AUDITORIUM STOCK, KANSAS CITY, MO.

KANSAS CITY, MO. (*Special*).—The Auditorium Stock company put on "Over Night" for week of Nov. 22-28, playing to the usual good business. The turn to farce was well received by the patrons of the company, and the play proved to be one of many laughs. Ted Gibson was a big hit in a humorous part, while Ann O'Day, Harry Hollingsworth, and Vessie Farrel carried other leading roles to success. Ethel Strickland, Clay Clement, Mary Frey, and Frederick Manatt also pleased. "Tess of the Storm Country," Nov. 29-Dec. 5.

D. KNUT CAMPBELL.

"HELLO, BILL," SAYS FALL RIVER

FALL RIVER (*Special*).—The New Bijou Stock company presented week of Nov. 22-28 the first comedy bill of the season, "Hello, Bill," with their usual success. Hooper Atchley and Marcella Hamilton, in leading roles, were up to their standard. W. Olathe Miller, Margaret Johnson, Edythe Ketchum, Maud Grafton, and Ted Brackett gave good support. Well staged under the personal direction of Earl D. Dwire. Large attendance.

W. F. GEE.

WARDA HOWARD AS ALMA

"Alma, Where Do You Live?" was the offering at the Wadsworth Theater week of Nov. 23, and though it is a far cry from drama to musical farce, the Wadsworth Players acquitted themselves remarkably well. First honors go to Warda Howard as Alma. Neil Pratt gave a clever interpretation of the simple country boy, with John Lorenz as Gaston. Richard Ogden played the Count and Edith Spencer was Louise. The other members of the company lent excellent support.

MERRIMACK SQUARE, MASS., PLAYERS

The Merrimack Square Players, of Lowell, Mass., gave a creditable performance of "Broadway Jones," Nov. 9, and that of "The Escape," Nov. 16, was equally as satisfactory. Manager George MacEntee has won the favor of Lowell by his indefatigability.

BRADY ANNOUNCES PLANS

Many New Plays to Be Produced—Believes Country on Eve of Great Business Revival

William A. Brady has just returned from a trip West where he supervised final rehearsals of "The Sorcerer" by the Gilbert and Sullivan Opera Company of which DeWolf Hopper is the star. This opera, "The Yeoman of the Guard" and "The Gondoliers" will be heard in this city next Spring.

Mr. Brady is enthusiastic over the optimistic spirit that prevails in the Middle West and says that the country is on the eve of a great revival in business. As proof of his faith in this revival he is planning new productions on a large scale. Grace George, who finishes her tour in "The Truth" on Dec. 7, will then begin rehearsals of a new play by William J. Hurlbut.

Mr. Brady has arranged with Harrison Grey Fiske for the New York engagement of Mme. Lopoukowa in her new play. Rehearsals are to begin immediately of a new play by Wayne Bryan Corlock entitled "Jim's Woman" in which Dustin Farnum will appear. Later he will produce "The Decent Thing to Do" by Charles Rann Kennedy; "What Will John Say?" by Edith Orr; and new plays by Frank Craven and Owen Davis.

ELLEN TERRY HERE

The Actress May Play a Season in This Country—Arrived from Australia

Ellen Terry, who began a lecture tour in Australia last Spring, arrived in New York, Nov. 28, from Vancouver, B. C. Miss Terry reached Vancouver six days ago from Australia. The actress was accompanied by her secretary.

"I did not intend to come to New York," said Miss Terry, "but the war upset my plans. I will remain here now until February. It is possible that I will play for a short time in this country. But I haven't had time to think about anything yet."

Miss Terry's niece Phyllis Neilson-Terry is making her first American appearance in "Twelfth Night" at the Liberty Theater.

THE BANDBOX THEATER

Actors to Reopen Adolf Phillip Playhouse Dec. 22 with Jerome Comedy

The New York Play Actors, Inc., has taken over the Adolf Phillip Theater in East Fifty-seventh Street and renamed it the Bandbox Theater. It will be opened on Dec. 22 with Jerome K. Jerome's comedy, "Poor Little Thing," an adaptation of Jules Lemaitre's story which Guitry presented in Paris for a run of several months last Winter.

According to Douglas J. Wood, the managing director of the theater, a new play will be presented each month. Most of the seats will be sold by subscription. The theater will be co-operative to the extent that 50 per cent. of the revenue is to be devoted to a sinking fund to assure the permanency of the organization and to provide pensions for those of the company who make it a permanent institution. Ten per cent. of the profits will be given monthly to the Actors' Fund.

Edward Elsner has been engaged as stage director. Associated with Mr. Wood in the management of the enterprise are Harry Doel Parker, Marie Kaickhoefer, and Theodore Mitchell.

BEN GREET ANNOUNCES PLANS

Ben Greet announces that he will remain in England until the latter part of February, when he will return to this country and open a Lenten season with the revival of "Everyman," with an all-star cast.

His annual open-air tour will begin in Jacksonville, Fla., in April, and will include the universities and colleges of the East, South, and Middle West. In addition to the company headed by Ben Greet himself, there will be three other Ben Greet companies giving performances of Shakespeare during the Summer.

DEATH OF MRS. SHUBERT

THE MIRROR regrets to announce the death of Mrs. Katherine Shubert, mother of Messrs. Lee and J. J. Shubert, so well known in the theatrical world. The death of Mrs. Shubert, which was due to heart disease, occurred the evening of Nov. 30 in her apartment at the Hotel Belnord. Mrs. Shubert was sixty-four years old and is survived by two sons and three daughters.

ELKS' CARNIVAL

The Lawrence, Mass., Order of Elks held a carnival in City Hall week Nov. 23. A cabaret show and dancing every night.

DATES AHEAD

(*Received too late for classification.*)

ABLISS, George (The Lisbier Co.): Bakersfield, Cal., 2, Modesto 3, Marysville 4, Chico 5.

DUMMY, The (Play Producing Co.): Easton, Pa., 2, Allentown 3, Scranton 4, 5.

HANS Dippel: Columbus 30-Dec. 2.

HITCHCOCK, Raymond (Cohan and Harris): Denver 30-Dec. 5.

MILLESTONES, (Klaw and Erlanger): Walla Walla, Wash., 2, Colfax 3, Spokane 4, 5.

POOR Little Rich Girl (Klaw and Erlanger): Seattle 30-Dec. 5.

WARE, Helen (L. Fluegelman): Kansas City 30-Dec. 5.

WINNING (The Barbara Worth: New Orleans 30-Dec. 5.

YELLOW Ticket (A. A. Woods): Sioux City, Ia., 1, 2, Omaha, Neb., 3-5.

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MILTON SILLS
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WALTER JONES
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CHICAGO

"The Candy Shop," "Follies" and "The Beautiful Adventure" Open the Current Week

CHICAGO, Dec. 1 (*Special*).—You know Miss Daphne Pollard, in the beginning a California light; also you have heard of William Rock and, certainly, of Miss Maud Fulton. These were the people who made "The Candy Shop" skip along gayly at the La Salle for the week ending Nov. 30. Of course Mr. Shea and George Morrison contributed to the success of the production.

"The Follies"—yes, Mr. Ziegfeld's—opened the Illinois last night, and Bert Williams, Leon Errol, and Miss Michelena made a big house act as if the production was a premier. By the way, it may interest you to hear that Ziegfeld in his eight years of "Follies" has had $100,000 come into his hands. Perhaps you know that the original production cost $60,000. In Pittsburgh, Thanksgiving Day, the receipts were $6,033.

"The Beautiful Adventure"—you know this is the piece that gave Anthony Comstock mental indigestion—filled the Blackstone last night. Mrs. Thomas Whiffen is the outspoken grandparent, and Miss Anna Murdock the embarrassed ward. Others in the cast are: Ernest Lawford, Jerome Patrick, Edward Fielding, Herbert Ayling, and Edgar Norton.

The plays that continue are: "Kitty MacKay" at the Princess, "A Pair of Sixes," fifth month, at the Cort; Frank McIntyre, May Vokes, and Sam Hardy; "The Misleading Lady," third week at Powers's; "Under Cover," fourteenth week, at the Grand; "Potash and Perlmutter," fourteenth week, at the Olympic; "Peg o' My Heart," twenty-fourth week, at the Garrick; "The Philanderer," second week, at the Little Theater.

BEVERLY BRUX.

BROOKLYN, N. Y.

BROOKLYN, N. Y. (*Special*).—May Irwin invaded Brooklyn Nov. 23-28 in "Widow by Proxy" at the new Montauk Theater. Miss Irwin, of course, is looking for a new vehicle, and had contemplated rehearsing a new farce in December. During her week's engagement in Brooklyn, however, the rest of her time was canceled, and the rehearsals of the new play postponed indefinitely. That Miss Irwin is still a big Brooklyn favorite was very obvious from the enthusiastic treatment by her audiences and the local press.

"The Whirl of the World," which ran for a season at the Winter Garden was last week's attraction at the Majestic. Mlle. Chapine and Howard Brothers ran away with the major portion of the honors, while several of the other principals gave a good account of themselves.

"The Third Party," featuring Taylor Holmes and Walter Jones, made its second appearance in Brooklyn this season. This time at the De Kalb to splendid business.

Frances Starr, appearing in the principal role of "The Secret"; also made her second week's visit to Brooklyn. The attraction drew to good business at Teller's Broadway Theater.

J. LESOY DAVE.

SPRINGFIELD, MASS.

SPRINGFIELD, MASS. (*Special*).—Frances Starr in "The Secret," Pavlowa, Fritzi Scheff in "Pretty Mrs. Smith," "Potash and Perlmutter," and "Omar, the Tentmaker," and Hazel Dawn in "The Debutante" were the chief November hits at the Court Square week ending Nov. 30.

How people are cutting the highbrow and high-priced stuff this season was shown by the Auditorium appearance of the New York Philharmonic Orchestra. The audience, in a hall that seats 4,000, numbered 374 persons.

EDWIN DWIGHT.

WASHINGTON

New People in "Sari"—A Shift of "Pinafore"—Shakespeare—Poli's New Company

WASHINGTON, Nov. 30 (*Special*).—Thanksgiving week was a most gratifying all-round holiday season from a theatrical point.

"Sari," with Mizzi Hajos, was the recipient of large audiences which enthusiastically praised the return appearance. New faces appearing include J. K. Murray, the Pall Mall, the Gypsy leader; Irene Pawloska, succeeding Blanche Duffield as the Juliska; Bert Gilbert, the Cadeaux, and Howard Marsh, the Lacai. The current week is one to be noted, the transfer from the Belasco Theater bookings to the National, which signifies more than is on the surface. In the presentation of the big New York Hippodrome production of Pinafore the large stage of the National was found to be more to the purpose to install the big tank for the big ship Sailing in real water. "My Lady's Dress," with Mary Boland, follows.

At the Belasco "The Story of the Rosary" with its strongly interesting presentation with Walter Howard, the author and producer, and his entire English supporting company, interested excellent attendance. The big opening night was a sure-fire success for the benefit cause given under Red Cross supervision for the Belgian sufferers.

A return to Shakespearean representations this week brings that scholarly and able exponent, Robert Mantell, under W. A. Brady's successful managerial directorship, in a week of excellent selections, commencing with "King John," a production rarely viewed in later years. Mr. Mantell will be further seen in "Hamlet," "King Lear," "Louis XI.," Shylock, Macbeth, and Romeo. Coming engagements that follow closely at the Belasco are "The Passing Show of 1914," Harry Lauder, "The Things That Count," "Little Women," "To-Day," "The Midnight Girl," and Sam Bernard in "The Belle of Bond Street."

That rattling good detective comedy, "The Dummy," which had its start on its successful career hereabouts, returned during the past week at the Columbia. Burton Holmes's new series of travelogues, covering an unusual late visit abroad, commenced Nov. 22 with England a five weeks' series of two courses exactly alike, Sunday night and Monday afternoon, as the opener, with Scotland, Ireland, Germany, Austria, and the Allied Powers to follow.

The new Poli Players stock company, headed by Charles Mackay and Lillian Kemble as leading man and leading lady, supported by a surrounding company of strength and caliber, scored a most pleasing success in the prominent roles of Charles Klein's drama, "The Gamblers," during the past week. The newcomers have made their initial bow and have been received with extended favor and appreciation by large audiences. Commencing the midwinter stock season with this new company, Manager Poli has had the theater refurbished and decorated, with ushers in new Colonial uniforms, and everybody around the house full of "pep" and ginger. Louis J. Fosse, the new manager who succeeds James Thatcher, comes from the Hyperion Theater, New Haven, Conn. Manager Poli's home city, and promises changes that will revive stock interest which was allowed to grow stale. "A Woman's Way" is the present week's bill.

One of the best of musical events enthusiastically praised was the appearance last Tuesday afternoon at the National of the Philharmonic Orchestra in the first of three engagements of the season, presenting a rare musical programme that met with pronounced praise and approval. Madame Johanna Gadski was the brilliant soloist of the occasion. Another special event of decided interest was the appearance Friday afternoon of Madame Anna Pavlowa, the Russian dancer, and extensive assisting company, in ballet divertissements and classical dances that cover a long programme which attracted a crowded audience.

At Keith's, the current week's bill is notably attractive and popular throughout, with the big headliner Harry Houdini, the man who has baffled the world, in his latest sensation, the Chinese water torture cell, supplemented by his East Indian threaded needle throat mystery and other escapes from confinement. Others of decided excellence included Beasie Wynn, Bert French and Alice Els in "The Dance of the Temptress," Laddie Cliff, Fred Ardath and company, Frank Whitman, Madden and Fitzpatrick, and Rapoza Pereda.

Billy Arlington, heading the Golden Crooks Burlesquers in the two-act musical comedy "Jacobs and Jermon," is a strong success at the Gayety. A company of fifty includes Nellie Florede Babe La Tour, Frank Dobson, the Dancing Dalys, and a beauty chorus of thirty.

JOHN T. WARDE.

NORTHAMPTON STUDENTS' LECTURES

NORTHAMPTON, MASS. (*Special*).—Smith College is having a notable number of visiting lecturers this season. Eugene Brieux, the dramatist, speaks at the college the first week in December. Lawrence Binyon, the British Museum authority on Oriental art, has just completed a course of six lectures on this subject. Harry Pain, the English novelist, and other distinguished guests of various nationalities already have lectured, and others are to come later. In the concert course the Boston Symphony Orchestra and Freda Hemple already have appeared. The students have given the first of their Division Dramatics—Shaw's "Major Barbara" and are in present "Monsieur Beaucaire" Dec. 12. The students are liberal patrons of the three excellent moving picture houses—Plaza, Lyric, and Palace—that do a big business in this city.

MARY K. BREWSTER.

DUCK RAID BY ROCHESTER ELKS

ROCHESTER, N. Y. (*Special*).—About 300 Elks partook of a duck dinner served in their clubhouse Tuesday night Nov. 17. They ate "quackers and stuffin'" to the tune of Freddie Zeiter's Orchestra until 9 o'clock P. M., and then followed a smoker and general "good times" in the lodge rooms. The dinner was pronounced as even greater success than was the clambake held for members a short time ago, and it is planned to hold a number of similar events this Winter. The committee in charge of the dinner was Bert H. Bates, ex-officio; George F. Bertram, chairman; Frank W. Crouch, James J. Beasley, Fred Hickler, and George A. Schwalbach.

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PHILADELPHIA

All-Star Benefit for the Belgian Relief Fund—Grand Opera Season Starts

PHILADELPHIA, Dec. 1 (*Special*).—Two notable changes of bills week Nov. 30 and the all-star benefit for the Belgium Relief Fund given at the Academy of Music Dec. 1 were the notable events in theatrical circles this week. Among the theatrical people, however, the greatest interest is the marriage of H. T. Craven, the well-known theatrical critic, who is leaving the city for parts unknown which will probably end up in far-off Hawaii unless another ward should intervene.

Following Thanksgiving week, Frances Starr opened at the Broad in "The Secret," while at the Adelphi another one of the rather lurid plays, "To-Day," starring Edmund Breese, succeeded "A Pair of Sixes."

The stars from all the local theaters volunteered their services on Tuesday afternoon with a monster benefit given for the Belgium Relief Fund, under the auspices of the United Theater Managers of Philadelphia, with Samuel F. Nixon acting as chairman. The affair was a big success, financially and every other way.

"The Queen of the Movies," at the Forrest, and "High Jinks," at the Lyric, got a big share of the business. The other shows were very close behind. "Potash and Perlmutter," at the Garrick, was especially profitable. I don't know why Philadelphia should be given the road company instead of the original players, and this is a criticism which is expressed by a number of people.

The final night of "A Pair of Sixes," Nov. 28, had the distinction of closing with a sold-out house, showing how popular it was during its entire run here. At the Little Theater "Hindle Wakes" is still doing a fair business.

Although Philadelphia's operatic season is to be severely curtailed in the number of performances, the enthusiasm of the operagoers is undiminished and was in evidence Nov. 24, when the grand opera season of 1914-15 was opened with the production of "Tosca" by the Metropolitan company of New York in the opera house of the same name. This week "La Gioconda" is the bill.

At Keith's last week Eddie Foy and the seven little Foys headed an all-star cast.

J. SOLIS-COHEN, JR.

KANSAS CITY

KANSAS CITY (*Special*).—Kansas City theatergoers are greatly pleased that their city was included in the itinerary of the farewell tour of Sir Johnston Forbes-Robertson, as his visit here at the Shubert Nov. 16-21 was quite the event of the season so far. His repertoire included "Hamlet," "The Light That Failed," "The Passing of the Third Floor Back," and "Anthony and Cleopatra." Large audiences were in attendance and welcomed the star by enthusiastic applause. "The Yellow Ticket" Nov. 23-28.

Opinions of the local press differed decidedly in regard to the play, but the audiences seemed extremely well pleased and, after all, that is the main point to be gained. Helen Ware in "The Revolt" Nov. 29-Dec. 5.

"The Beauties," a miniature musical show, were the topliners of the Orpheum bill Nov. 22-28. The Kitties Band were the headliners at the Empress Nov. 22-28, pleasing large audiences nightly. "The Roseland Girls," at the Gayety Nov. 22-28, to two big Sunday audiences. "Rosey Posey Girls" Nov. 29-Dec. 5.

"The Taxi Girls" Nov. 29-Dec. 5, at the Century.

Good bill at the Hippodrome was well received by good-sized audience Nov. 22-28. Hendrick's Belle Isle company were the favorites at the Globe Nov. 22-28, which, however, contained a number of clever acts, all of which found favor.

The Grand had "The Blindness of Virtue" Nov. 15-21, playing to good business. Principal parts were well handled by F. Gaitenby Bell and Louise Bergeresen, both of whom pleased greatly. "The Trail of the Lonesome Pine" Nov. 22-28. John and Emma Ray were the topliners of the bill at the Orpheum Nov. 15-21. The Five Neptune Nymphs held the place of honor on the Empress bill Nov. 15-21, pleasing greatly. Andy Lewis and his Dreamland Burlesquers at the Gayety Nov. 15-21, opening to two big Sunday audiences. "Roseland Girls" Nov. 22-28. "Follies of Pleasure" were the Century attraction Nov. 15-21, playing to satisfactory business. "The Girl in Red" Nov. 22-28. "Cabiria" was presented to Convention Hall for two weeks, beginning Nov. 8.

D. KENDY CAMPBELL.

SALT LAKE CITY

SALT LAKE CITY (*Special*).—Marjorie Murray as "Kitty MacKay," shared honors with other members of the company in the play of the same title at the Salt Lake Nov. 12-14 to light business. Play and players excellent beyond question, but could not rout out big audiences.

Under the direction of the Fred C. Graham Lecture Bureau, Madame Julia Claussen, Swedish contralto, appeared in a recital at the Mormon Assembly Hall (the smaller of the two buildings on Temple Square) to a packed and delighted house.

Joseph Santley born here and who had his first lessons in "the noble art of actin'" from the late actor-author, John S. Lindsay, drew large audiences, and got each evening a rousing reception at the Salt Lake Theater Nov. 16-18 in "When Dreams Come True." Edward Hume was funny. Mignon McGilleary, Catharyn Rowe Palmer, Josephine Kernell, Ruth Randall, and Richard Taber were popular. May Robson in "Martha by the Day" drew good and well-pleased audiences Nov. 19-21. The dollar top price prevailed. "My Best Girl" Nov. 30-Dec. 2. Forbes-Robertson Dec. 3-5. Elks Minstrels Dec. 10-12.

At the Orpheum David Bress, Utah's sublime tenor, was a headliner, and never failed to score. Ida Divinoff, violin, and Sarah Divinoff, piano, were extremely popular. Charlie Ahearn's Comedy Cyclists got the laughs. Harry de Coe, Fredrika Stemons and company, Stan Stanley, Wilbur Mack, and Nella Walker, all good. week of Nov. 15. The cut in prices at this house has already shown the wisdom of it in the increased attendance.

At the Empress week of Nov. 16 Murphy and Foley, Shriner and Richards, Romain and Orr, Roland West's Players, Nell McKinley, McClure and Dolly. Good houses.

At Pantages a new act by Utah people called "The Four Musiques," playing various instruments, proved worthy. They are: Frank Westover B. Done, E. C. Sorenson, and Joseph Borden. The act is on somewhat new lines, and will probably be put on the road. Harry Cornell, Ethel Corley and company were well received. Gray and Peters had a cycling act. Lyons and Cullum in varied vaudeville. Parker and Butler, Kelly and Catlin, and the Acme Four.

C. E. JOHNSTOWN.

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JOHNSON VS. HITCHCOCK

Comedy of a Celebrated Case Now in Court at the National Capital

Dramatis personnæ: Philander C. Johnson, dramatic critic of a Washington, D. C., newspaper and humorist, author of play, *sotto voce*, "Dr. Fakewell."

Raymond Hitchcock, actor, now playing the stellar role in "The Beauty Shop."

Channing Pollock, playwright and author.

Rennold Wolf, playwright and dramatique critique, alleged author of "The Beauty Shop," Mr. Hitchcock's play.

Cohan and Harris, theatrical managers of Mr. Hitchcock and others.

Junichi Kunihara, of Japan, valet to Mr. Hitchcock, and so forth, "Kuni" for short.

Daniel V. Arthur, a producer.

Manager Dunn, manager of the DeKoven Opera company.

W. J. Lambent, attorney for Mr. Johnson.

Mr. Yeatman, another attorney, associated with Mr. Lambent.

Leander Richardson, writer of a letter to Mr. Hitchcock in which it was stated that "Dr. Fakewell" was a play that just fitted Mr. Hitchcock's style.

Preston Gibson, playwright and society man in Washington, who sent "Dr. Fakewell" and Mr. Richardson's letter to Mr. Hitchcock.

Lawyer, presumably for Mr. Hitchcock.

Scene: Equity Court No. 1, Washington, D. C., Justice McCoy presiding.

Ensemble: Actresses in up-to-date attire; actors in various attire, up-to-date and otherwise; lawyers; citizens.

Do you get it?

Johnson wrote a play, "Dr. Fakewell." By various channels it reached Hitchcock, the idea being, as we get it, that Hitchcock might accept it. Hitchcock doesn't read the play, but hands it to "Kuni" to send back; and "Kuni," taking his cue from Hitchcock, writes something complimentary about it—the play; don't get mixed—and sometime Hitchcock produces "The Beauty Shop," and Mr. Johnson and his friends think they find something in "The Beauty Shop" that was suggested by "Dr. Fakewell." Next, injunction by Mr. Johnson to stay Mr. Hitchcock from playing "The Beauty Shop." Hitchcock leaves the B. S. ("Beauty Shop," not brandy and soda) and flies to Washington to defend himself and upset the injunction. Case comes up. All the cast above enumerated go to court. "Kuni" included. Lawyers quiz Mr. Hitchcock. "Kuni," and Mr. H.'s friends. Mr. Hitchcock gets funny. Admits faulty memory; couldn't even swear that this year of our Lord is 1914. Also gets in a fine shot on dramatic critics which makes the courtroom bubble with giggles. Also throws a fling at lawyers. "Kuni" takes the stand and gives Mr. Hitchcock a clean bill as to the tobacco and alcohol habit, and admits he sent back "Dr. Fakewell," indorsing same as "good thing," etc.

Mr. Hitchcock is "meat" for the Washington reporters, and he throws an innuendo, and all that sort of thing, at Gus Thomas, says Gus uses words that are not in Mr. Hitchcock's dictionary—doesn't say which dictionary, but no matter, Mr. Hitchcock very funny in his interview, about Congress, etc.

Mr. Hitchcock has to go back to his play in the West, and His Honor lets him testify so as to make his train.

The case is still on as we go to press. Acting on President Wilson's proclamation, THE MIRROR is neutral—until after Justice McCoy's decision. Until then, curtain for the next scene.

IT PAYS TO PLAY IN CANADA

CALGARY, ALTA (*Special*).—According to all accounts the theatrical business in the United States this season is very bad. It seems strange in these circumstances that States managers do not turn their attention in this direction. I sent you recently figures showing the sort of business done by the few attractions that have come our way this Winter and now add the figures for "Peg o' My Heart":

Winnipeg, Oct. 19-24	$6,397.75
Moose Jaw, Oct. 26-27	1,344.00
Regina, Oct. 28-29	1,761.25
Saskatoon, Oct. 30-31	1,898.75
Prince Albert, Nov. 2-3	913.25
Edmonton, Nov. 5-7	3,015.75
Calgary, Nov. 9-11	4,016.00

GEORGE POZNER.

TITLE GIVEN TO FORBES PLAY

"The Spotlight" has been selected by Selwyn and company as the title of the new comedy by James Forbes, which is now in rehearsal. The cast will include Douglas Fairbanks and Patricia Collinge, recently seen in "He Comes Up Smiling."

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NEW PLAYHOUSE IN TROY

Formal Opening of F. F. Proctor's $350,000 Theater a Social Event

TROY, N. Y. (*Special*).—The formal opening of F. F. Proctor's new $350,000 theater, Monday, Nov. 23, marks a new era in the theatrical line in this city. The new Proctor's occupies a plot fronting 150 feet by 200 back, and is five stories high, the front being marbleized terra cotta, embellished with heraldic designs, gargoyles and carved figures at regular intervals, presenting a striking appearance. At either end of the building there is a tower, and surmounting the building are two great colored electric Proctor's signs. The main lobby is handsomely tiled and lighted with over 100 electric lights, and the walls are decorated with oil paintings representing the Rensselaer Polytechnic Institute and Emma Willard School of this city. The theater proper is a marvel of beauty, and the acoustics are perfect. The entresol and balcony are reached by concrete ramps, no stairways being used in the building. The building is absolutely fireproof and is equipped with iron stairway fire escapes. The building will seat 2,600, and the exits are so arranged that the house can be emptied in two minutes, the doors being arranged automatically to open outward. The ventilation system is of the latest improved type and provides a change of air every two minutes. The stage will accommodate elaborate productions, being 40 by 85 feet. Each dressing-room is equipped with a shower bath, and also a separate one for the animal acts, and in every particular everything that skill and money could do to make the house perfect has been done, and Troy at last has a first-class theater second to none in the State.

At the opening every box was filled by Troy's most representative citizens. One box was occupied by Mr. and Mrs. F. F. Proctor, Mr. and Mrs. F. F. Proctor, Jr., Mr. and Mrs. George Wallen, Mr. and Mrs. H. L. Riley, and Mr. and Mrs. Fred G. Weber.

The bill for the opening night was "The Cabaret Canines," Williams and Siegel, Al. Barto, Dan Bruce and Margo Duffet company in "A Corner in Wireless," James Reynolds, Will J. Ward and Girls, Hayland and Thornton, and Lehoa and De Precia.

CHARLES H. EVANS.

COHAN IN HIS OWN REVUE

To Return to Stage as a Co-Star with William Collier in Musical Production

The most important announcement upon the Rialto at the present time is that George M. Cohan is to return to the stage. He is writing a musical revue, book, lyrics and music, in which he will appear as a co-star with his bosom friend, William Collier.

Evidently the farce which he was writing for Mr. Collier has been abandoned for the time being. Its production was originally scheduled for Thanksgiving, and Louise Dresser and James Bradbury were among those engaged for prominent parts. It is said that Miss Dresser will have an important role in the coming revue.

"TO-NIGHT'S THE NIGHT"

Shuberts to Present New Musical Comedy, with George Grossmith and Emmy Wehlen

Among the forthcoming musical productions of the Shuberts is "To-night's the Night," in which George Grossmith, Emmy Wehlen, and Maurice Farkoa will take the leading parts.

"The Peasant Girl," with Emma Trentini and Clifton Crawford, will soon be brought into the Casino, following the picture play, "The Seats of the Mighty."

Other Shubert musical productions which are playing throughout the country are "The Passing Show of 1914," "The Whirl of the World," "The Belle of Bond Street," "Pinafore," and "The Midnight Girl."

"DAMAGED GOODS" FOR THE HUDSON

As a tribute to Eugene Brieux, the French dramatist now in this city, Richard Bennett is assembling the company that appeared with him in the opening performance of "Damaged Goods," and will give thirty-two performances of that Brieux drama at the Hudson Theater, beginning on Dec. 7.

"The Big Idea," which failed to live up to expectations, will shortly close at the Hudson.

KEENAN TO DIRECT DALY'S

Daly's Theater company is now under the personal direction of Frank Keenan, who is starring in "Yosemite" at the historic old playhouse. As a compliment to playwrights, actors, managers, and dramatic critics, a special professional matinee of "Yosemite" will be given Friday afternoon at 2.30 P.M., at which Mr. Keenan will outline the policy of the company.

"SO MUCH FOR SO MUCH" TO-NIGHT

"So Much for So Much," a new play by Willard Mack, which was tried out by a Salt Lake City Stock company last Spring, will be produced by H. H. Frazee at the Longacre Theater to-night. Mr. Mack will play the role of the reporter in the play. This piece succeeds "What It Means to a Woman," which closed Saturday, Nov. 28, after nine performances.

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NEW LIFE MEMBERS FOR THE ACTORS' FUND

Mr. Daniel Frohman, president of the Actors' Fund of America, has received $50 from each of the following members of the profession to make them Life Members of the Actors' Fund: Enrico Caruso, Al. H. Woods, Mrs. Al. H. Woods, Mrs. Joseph R. Grismer, William Hodge, Donald Brian, Sam Meyers, and Joseph Cawthorne.

HENRY MILLER IN "DADDY LONG-LEGS"

Henry Miller will shortly begin a starring engagement in "Daddy Long-Legs" in the West. He will play the title-role in which Charles Waldron appears in the New York company. Mr. Miller's plans will not interfere with Miss Chatterton's engagement in the play.

DULUTH'S LITTLE THEATER

DULUTH, MINN. (*Special*).—Duluth's Little Theater was opened Nov. 17 with one of G. B. Shaw's newer playlets, "The Dark Lady of the Sonnets." The leading part, that of Queen Elizabeth, was taken by Mrs. F. A. Patrick, formerly Kate Denetsag, who was for a number of years with the Brady and Grismer forces, also leading lady for Walker Whiteside and in Robert Edeson and James A. Heern productions. She is the daughter of Miss Hudson, for many years associated with Maggie Mitchell. Mr. Brandon Tynan made the speech on the opening of the Little Theater, the substance of which was that American women are responsible for the present popularity of the so-called "morbid problem plays."

ALFRED HANCHETT.

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DATES AHEAD

Managers and agents of traveling companies, and correspondents are notified that this department closes on Tuesday. To insure publication in the subsequent issue dates must be mailed in time to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): St. Louis 30-Dec. 5.
ARNOLD, Margaret: Boston 30-Dec. 5. Baltimore 7-12.
BEAUTIFUL Adventure (Chas. Frohman): Chgo. Nov. 30—indef.
BEN-HUR (Klaw and Erlanger): Pittsburgh 30-Dec. 5.
BIG Jim (Chas. Gilmore): N.Y.C. Nov. 16—indef.
BIRD of Paradise (Oliver Morosco): Portland, Ore., 30-Dec. 2.
BLAIR, Eugenie, and Albert Phillips (Robert Campbell): Altoona, Pa., 4. Pittsburgh 5-12.
BLINDNESS of Virtue (Frank Hurst): Cleveland 30-Dec. 5.
BOUGHT and Paid For: Louisville 30-Dec. 5.
BURKE, Billie (Chas. Frohman): Lexington, Ky., 1. Louisville 2-5.
CALL of the Cumberland (Garvin and MacVitty): Brainerd, Minn., 4. Little Falls 5. St. Cloud 6. Willmar 7. Litchfield 8. Benson 9. Herman 10. Morris 11. Milbank 12. Aberdeen 13. Redfield 14. Brookings 15.
CALLING of Dan Matthews (Gaskill and MacVitty): Sandusky, O., 3. Fremont 4. St. Marys 5. Wapakoneta 6. Kenton 7. Bellefontaine 8. Urbana 9. Greenville 10. Springfield 11, 12. Cambridge 14. Barnesville 15. Bellaire 16.
CALLING of Dan Matthews (Gaskill and MacVitty): Manchester, Mass., 3. Concordia 4. Beloit 7. Abilene 8. Salina 9. McPherson 10. Newton 11. Hutchinson 12. St. John 14. Hartford 15. Pratt 16.
DADDY Long Legs (Henry Miller): N.Y.C. Sept. 28—indef.
DAMAGED Goods: Indianapolis 30-Dec. 5.
DIPLOMACY (Chas. Frohman): N.Y.C. Oct. 20—indef.
DITRICHSTEIN, Leo (David Belasco): N.Y.C. Oct. 6—indef.
DREAMLER, Marie (Messrs. Shubert): Rochester 1, 2. Buffalo 3-5.
DREW, John (Chas. Frohman): North Adams, Mass., 2. Pittsfield 3. Worcester 4. Hartford 5.
EARL, Jack: Portland, Ore., 30-Dec. 5.
EVERYWOMAN (Henry W. Savage): Buffalo 30-Dec. 2. Erie, Pa., 3. Toledo, O., 4, 5. Detroit 7-12. Cleveland 14-19.
EXPERIENCE (Wm. Elliott): N.Y.C. Oct. 27—indef.
FANNY'S First Play (Messrs. Shubert): St. Louis 30-Dec. 5.
FAVERSHAM, William (Lee and J. Gallagher): N.Y.C. Sept. 28—indef.
FERGUSON, Elsie (Chas. Frohman): N.Y.C. Nov. 2—indef.
FINE Feathers: St. Louis 30-Dec. 5.
FORBES-ROBERTSON (Percy Burton): Salt Lake City 2-5. Los Angeles 7-19.
GARDEN of Paradise (The Lieblers): N.Y.C. Nov. 25—indef.
GEORGE, Grace (Winthrop Ames): Newark, N. J., 30-Dec. 5. S'kyn 7-12.
GIRL and the Tramp (Co. 1): Fred Byers: New Decatur, Ala., 2. Sheffield 3. Rossville, Ga., 4. Columbus 5. Tuscaloosa, Ala., 7. Aubern 8. Opelika 9. Macon 10. Starkville 11. Tuskaloosa, Ala., 12.
GIRL and the Tramp (Eastern: Wallace Wilson): Morgantown, Ind., 2. Bedford 3. Bloomfield 4. Rineyville 5. West Baden 6. Oakland City 7. Tell City 8. Petersburg 9. Union 10. Mt. Vernon 11. Lawrenceville 12. Louisville 13.
GOODWIN, Nat (Messrs. Shubert): Wpg. (Can.) 30-Dec. 5. Brainerd, Minn., 7. St. Cloud 8. Grand Forks, N. D., 9. Bismarck, Mandan 10. Minot 11. La Crosse, Wis., 12. St. Paul 13-19.
HELP Wanted: Chgo. Nov. 1—indef.
HODGE, William (Lee Shubert): Boston Sept. 7—indef.
INNOCENT (A. H. Woods): N.Y.C. Sept. 5—indef.
IRVING Place Theater Co.: N.Y.C. Oct. 1—indef.
IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—indef.
JOSEPH and His Brethren (The Liebler): Cedar Rapids, Ia., 2. Mason City 3-5.
KING, Jr., (A. H. Woods): N.Y.C. Oct. 19—indef.
KITTY MacKay (Wm. Elliott): Chgo. Nov. 29—indef.
KITTY MacKay (Wm. Elliott): Detroit 30-Dec. 5.
LAW of the Land (George Broadhurst): N.Y.C. Sept. 26—indef.
LIFE (Wm. A. Brady): N.Y.C. Oct. 24—indef.
LITTLE Last Sister (John Borsore): Phila. 30-Dec. 5.
LITTLE Women (Marcus P. Koch): Dayton 29-Dec. 5.
MANTELL, Robert: Wash., 30-Dec. 5.
MARRIAGE of Columbine (Chas. Hopkins): N.Y.C. Nov. 16—indef.
MAUDE, Cyril (The Liebler): Boston, Nov. 9—indef.
MIRACLE Man (Cohan and Harris): N.Y.C. Sept. 21—indef.
MISLEADING Lady (Wm. Harbert): Chgo. Nov. 15—indef.
MISLEADING Lady (Southern: A. A. Gaines): Stenbenville, O., 2. East Liverpool 3. Easter Gate, Pa., 4. Warren, O., 5. Meadville, Pa., 7. Mansfield, O., 8. Marion 9. Kenton 10. Bucyrus 11. Loraia 12.
MY Lady's Dress (Joseph Brooks): B'klyn 30-Dec. 5.
O'HARA, Fiske (Augustus Pitou, Jr.): Pittsburgh 30-Dec. 5.
OLCOTT, Chauncey (Henry Miller): N.Y.C. Nov. 23-Dec. 12.
OMAR the Tentmaker (Tully and Buckland): Boston 30-Dec. 5.
ON Trial (Cohan and Harris): N.Y.C. Aug. 31—indef.
PADDEN, Sarah (United Play Co.): Sibley, Ia., 2. Cherokee 3.
PAIR of Silk Stockings (Winthrop Ames): N.Y.C. Oct. 20—indef.
PAIR of Sixes (H. H. Frazee): Chgo. Aug. 2—indef.
PAIR of Sixes (H. H. Frazee): N.Y.C. 30-Dec. 5. Elkhart, Ind., 7. Hammond 8. Kankakee 9. Kewanee 10. Rantoul 11. Champaign 12. Danville 13. Urbana 14. Charleston 15. Bellaire 16.
PAIR of Sixes (Western: H. H. Frazee): Schenectady, N. Y., 2. Oneonta 3. Corning 4. Binghamton 5. Ithaca 7. Cortland 8. Owego 9.
PAIR of Sixes (Central): H. H. Frazee): Marion, Ind., 2. Huntington 3. Peru 4. Elkhart 5. Lansing, Mich., 7. Flint 8. Port Huron 9.
PEG o' My Heart (Oliver Morosco): Boston Sept. 7—indef.
PEG o' My Heart (Oliver Morosco): Chgo. June 28—indef.
PEG o' My Heart (Oliver Morosco): Cin'ti 30-Dec. 5.
PLATE'S Daughter (Alhan Co.): N.Y.C. Nov. 25—indef.
POLLY of the Circus: Norfolk, Va., 2. Newport News 3. Suffolk 4. Tarboro, N. C., 5. Rocky Mount 7. Washington 8. Greensboro 9. Wilson 10. Raleigh 11. Durham 12. Danville, Va., 14. Greensboro, N. C., 15. Winston-Salem 16.
POLYGAMY (Modern Play Co.): N.Y.C. —indef.
POTASH and Perlmutter (Al. H. Woods): Phila. Nov. 23—indef.
POTASH and Perlmutter (Al. H. Woods): Chgo. Aug. 30—indef.
POTASH and Perlmutter (Al. H. Woods): San Antonio, Tex., 2-4. Houston 5, 6. Galveston 7. Beaumont 9. Alexandria, La., 9. Texarkana, Tex., 10. Shreveport, La., 11. Monroe 12. Natchez, Miss., 14. Baton Rouge, La., 15. Vicksburg, Miss., 16.
PRINCESS Players (F. Ray Comstock): N.Y.C. Nov. 24—indef.
PRODIGAL Son (Oscar Graham): Lufkin, Tex., 2. Garrison 3. San Augustine 4. Hemphill 5. Kirbyville 7. Orange 8. Beaumont 9. Lake Charles, La., 10. Lafayette 11.
REBECCA of Sunnybrook Farm: Buffalo 30-Dec. 5.
ROBSON, May (Academic Producing Co.): Prince Nov. 25-Dec. 5.
ROSARY, The (Rowland and Clifford): Warren, O., 2. Marion, Ind., 3. Decatur 4. Huntington 5. Chgo. 6-19.
SEVEN Keys to Baldpate (Eastern: Cohan and Harris): Syracuse, N. Y., 2. Albany 3, 4.
SEVEN Keys to Baldpate (Western: Cohan and Harris): Muncie, Ind., 2. Indianapolis 3-5. Middletown, O., 6. Columbus 7. Springfield 8. Dayton 9. Piqua 10. Lexington, Ky., 11, 12. Knoxville, Tenn., 14. Nashville 15. Chattanooga 16.
SHEPHERD of the Hills (Gaskill and MacVitty): San Luis Obispo, Cal., 2. Santa Barbara 3. Needles 14. Kingman, Ariz., 15. Williams 16.
SHEPHERD of the Hills (Gaskill and MacVitty): Pensacola, Fla., 16. Quincy 17. Bainbridge, Ga., 18.
SIR Hopkins: Chgo. Nov. 30-Dec. 19.
SKINNER, Otis (Chas. Frohman): New Orleans 30-Dec. 5.
SO Much for So Much (H. H. Frazee): N.Y.C. 2—indef.
STAHL, Rose (Henry B. Harris Est.): B'klyn 30-Dec. 5.
STARR, Frances (David Belasco): Phila. 30-Dec. 19.
STORY of the Rosary (Comstock and Gest): B'klyn 30-Dec. 5.
SUNNY South (J. C. Rockwell): Bestorth, Ont., Can., 2. Mitchell 3. Tavistock 4. St. Marys 5. Thedford 7. Petrolia 8. Watford 9. Ingersoll 10. Paris 11. Ayr 12. Preston 14. Hespeler 15. Milton 16.
TEMPEST, Marie (Messrs. Shubert): N.Y.C. Nov. 2—indef.
TERRY, Phyllis Neilson (The Liebler): N.Y.C. Nov. 23—indef.
THAT Printer of Udell's (Gaskill and MacVitty): New Sharon, Ia., 2. Knoxville 3. Albia 4. Centerville 5. Lamoni 7. Leon 8. Humeston 10. Van Wert 11. Osceola 12. Afton 14. Creston 15. Bedford 16.
THIRD Party (F. Ray Comstock): Balto. 30-Dec. 5.
THURSTON (the Magician: Toledo 30-Dec. 2. Ft. Wayne, Ind., 3-5. Columbus 7-12. Indianapolis 14-19.
TO-DAY (Co. 1): Manuscript Producing Co.): Phila. Nov. 30—indef.
TOO Many Cooks (Wm. A. Brady): Kansas City 29-Dec. 5.
TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 14—indef.
UNCLE Tom's Cabin (Wm. Kibble): Iowa City, Ia., 2. Des Moines 3-5.
UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 31—indef.
UNDER Cover (Selwyn and Co.): Chgo. Aug. 30—indef.
WARD, Fannie (Chas. Dillingham): San Antonio, Tex., 2. 10.
WARE, Helen (I. Fitzsalman): Chgo. Oct. 25—indef.
WARFIELD, David (David Belasco): Los Angeles Nov. 29-Dec. 5. Frisco 7-19.
WAY Down East (Wm. A. Brady): Pittsburgh 30-Dec. 5.
WHAT it Means to a Woman (H. H. Frazee): N.Y.C. Nov. 23—indef.
WHILE the City Sleeps (Rowland and Clifford): Oshkosh, Wis., 2. Fond du Lac 3. Waukesha 4. Madison 5. South Bend, Ind., 7. Goshen 8. Huntington 9. Peru 10. Marion 11. Muncie 12. Ft. Wayne 14. Toledo 15-19.
WINNING of Barbara Worth (Lee D. Ellsworth): Balto. 30-Dec. 5. Phila. 7-12.
YELLOW Ticket (A. H. Woods): Boston Nov. 23—indef.
YOSEMITE (Chas. A. Taylor): N.Y.C. Nov. 23—indef.

TRAVELING STOCK

ANGELL: Curwensville, Pa., 30-Dec. 5.
BROWN, Louise (Edward Doyle): Myrtle, O., 29-Dec. 5.
BRYANT, Billy: Shelbyville, Ky., 30-Dec. 5.
GEYER: Eldorado, Kan., 30-Dec. 5.
GORDINIER: Ridgeway, Mo., 30-Dec. 5.
LA ROY: Coshocton, O., 30-Dec. 5. Butler, Pa., 7-12.
LEONARD Players: Beaman, Ia., 30-Dec. 5.
LONG, Frank B.: Cambridge, Wis., 30-Dec. 5. Pecatonica 7-12.
MANHATTAN Players: Phillipsburg, Pa., 30-Dec. 5.
MARKS, May Bell: Hamilton, Ont., Can., Nov. 16-Dec. 12.
MARKS, Tom: London, Ont., Can., Nov. 23-Dec. 5.
SUTHERLAND: De Soto, Wis., 30-Dec. 5. Waumata 7-9.
WHITNEY: Petoskey, Mich., 30-Dec. 5.
YALE: Milford, Mass., 30-Dec. 5.

OPERA AND MUSIC

ADELE (New Era Projecting Co.): Toronto 30-Dec. 5.
BERNARD, Sam (Messrs. Shubert): Prov., R. I., 30-Dec. 5.
BRINGING Up Father (Co. 1: Chas. H. Yale): Columbus 30-Dec. 5. Dayton 6-12. Cin'ti. 13-19.
BRINGING Up Father (Co. 2: Chas. Forman): Galveston, Tex., 1. 2. Houston 3. San Antonio 5. 6. Austin 7. Waco 8. Dallas 9. 10. Ft. Worth 11-13. Gainesville 14. Sherman 15. Denison 16.
BRINGING Up Father (Co. 3: Archie McKenzie): Lincoln, Neb., 2. 3. Nebraska City 4. Creston 5. 6. Des Moines 6-9. Omaha 10-13. Red Oak, Ia., 14. Aurora 15. Centerville 16.
CENTURY Grand Opera (Messrs. Shubert): Chgo. Nov. 22—indef.
CHOCOLATE Soldier: Montreal 30-Dec. 5.
DANCING Around (Messrs. Shubert): N.Y.C. Oct. 19—indef.
DAWN Hagel (John C. Fisher): N.Y.C. 7—indef.
ELTINGE, Julian (A. H. Woods): Boston Nov. 9-Dec. 5.
FIREFLY, The (Geo. A. Edes): Clarksburg, W. Va., 2. Fairmont 3. Connellsville, Pa., 4. Uniontown 5. Marietta, O., 7. Parkersburg, W. Va., 8. Huntington 9. Charleston 10. Portsmouth, O., 11. Chillicothe 12. Hamilton 14. Dayton 14. Springfield 15. Piqua 16.
GILBERT and Sullivan Opera Co.: Minneapolis 29-Dec. 5.
GIRL from Utah (Chas. Frohman): N.Y.C. Aug. 24-Dec. 5.
GIRL of My Dreams (Curtis and Tenis): Cleveland 30-Dec. 5.
HIGH Jinks (Arthur Hammerstein): Phila. Nov. 23-Dec. 5.
HOLE and Dill: Prince Nov. 16—indef.
LAUDER, Harry: Boston 30-Dec. 5.
LILAC Domino (Andreas Dippel): N.Y.C. Oct. 24—indef.
LITTLE Cafe (Klaw and Erlanger): Cin'ti. 30-Dec. 5.
LITTLE Medicine (Halton Powell): Waterloo, Ia., 29-Dec. 2. Clinton 3-5.
McINTYRE and Heath (John Cort): Ft. Worth, Tex., 2. Dallas 3-5. Oklahoma City, Okla., 7. 8. Tulsa 9. Bartlesville 10. Wichita, Kan., 11. Topeka 12. Kansas City 13-19.
MIDNIGHT Girl (Messrs. Shubert): N.Y.C. 30-Dec. 5.
MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. Oct. 26—indef.
MUTT and Jeff in Mexico (Co. 1: James Portinghill): Chgo. Nov. 15-Dec. 12. St. Louis 13-19.
MUTT and Jeff in Mexico (Co. 2: Chas. Williams): Redlands, Cal., 2. Pasadena 3. Ventura 4. Santa Barbara 5. Oxnard 6. Bakersfield 7. Taft 8. Visalia 9. Hanford 10. Coalinga 11. Fresno 12. Tulare 13. Tipico 14-19.
MUTT and Jeff in Mexico (Co. 3: Gil Williams): Enid, Okla., 2. Wichita Falls, Tex., 3. Newton 4. McPherson 5. Salina 6. Beloit 7. Concordia 8. Junction City 10. Manhattan 11. Kearney, Neb., 12. Grayley, Colo., 14. Leavenworth 15. Cortland 16.
MUTT and Jeff in Mexico (Co. 4: Harry Hill): Peru, Ind., 2. Logansport 3. Lafayette 4. Kokomo 5. Terre Haute 6. Frankfort 7. Crawfordsville 8. Danville, Ill., 9. Urbana 10. Charleston 11. Belleville 12. Alton 13. Louisiana, Mo., 14. Hannibal 15. Macon 16.
ONLY Girl (Joe Weber): N.Y.C. Nov. 2—indef.
PAIS Darling (Klaw and Erlanger): N.Y.C. Nov. 2-Dec. 5. B'klyn 7-12.
PANAMA Show of 1914 (Messrs. Shubert): Cleveland 30-Dec. 5.
PINAFORE (Messrs. Shubert): Wash. 30-Dec. 5.
PRINCE of Pilsen (Perry J. Kelly): St. Paul 29-Dec. 5.
QUEEN of the Movies (Thos. W. Ryley): Phila. Nov. 22-Dec. 5.
ROOM and Fulton: Chgo. Nov. 29—indef.
SANTLEY, Joseph (Phillip Bartholomae): Frisco Nov. 22-Dec. 5. Oakland 6-9. San Jose 10. Sacramento 11, 12.
SARI (Henry W. Savage): Newark, N. J., 30-Dec. 5.
SEPTEMBER Morn (Central: Rowland and Clifford): Syracuse, N. Y., 2. Princeton 3. Streator 4. Springfield 5. Taylorville 7. Effingham 8. Charleston 9. Paris 10. Urbana 11. Bloomington 12. La Salle 13. Peru 14. Dixon 15. Morrison 16.
SEPTEMBER Morn (Circuit: Rowland and Clifford): Detroit 30-Dec. 5. Toledo 6-9. Pittsburgh 14-19.
SEPTEMBER Morn (Coast: Rowland and Clifford): Superior, Wis., 2. St. Cloud, Minn., 3. Onekotan 4. Grand Forks, N. D., 5. Winnipeg, Man., Can., 7-12. Jamestown, N. D., 13. Bismarck 15. Miles City, Mont., 16.
SEPTEMBER Morn (Eastern: Rowland and Clifford): Geneva, N. Y., 2. Ithaca 3. Binghamton 4. Elmira 5. Auburn 7. Oswego 8. Watertown 9. Gloversville 10. Salamanca 11. Brantford, Ont., Can., 12. Johnstown 14. Dunkirk 15. Fredonia 16. Olean 17. Jamestown 18. Erie, Pa. 19.
STCH (Lew Fields): N.Y.C. Nov. 9—indef.
TRENTINI, Emma (Messrs. Shubert): Pittsburgh 30-Dec. 5.
WARS of the World (Messrs. Shubert): N.Y.C. Sept. 7—indef.
WATCH Your Step (Chas. Dillingham): Detroit 30-Dec. 5. N.Y.C. 7—indef.
WHIRL of the World (Messrs. Shubert): Balto. 30-Dec. 5.
ZIEGFELD Follies of 1914 (Florenz Ziegfeld): Chgo. Nov. 30—indef.

MINSTREL

DUNCAN'S: Phila. Sept. 14—indef.
FIELD'S, A. G.: Terre Haute, Ind., 2. Vincennes 3. Shelbyville, Ill., 4. Evansville, Ind., 5. 6. Owensboro, Ky., 7. Henderson 8. Padueah 9.
O'BRIEN, Neil (Owen Patton): Indianapolis 2. Richmond 3. Middletown, O., 4. Dayton 5. Springfield 6. Hamilton, O., 7. Cincinnati 8-12. Columbus 13. Parkersburg, W. Va., 14. Charleston 15. Huntington 16. Ironton, O., 17. Portsmouth 18. Steubenville 19. Wheeling, W. Va., 20. Cleveland 21-19.
PRIMROSE and Wilson (Ted Sparrow): Atlantic, Ia., 2. Creston 3. Albert Lea, Minn., 4. Austin 5.
RICHARDS and Pringle (Harry Rose and Walter): Goffstown, N. H., 2. Manchester 3. Concord 4. Laconia 5. Dover 7. Somersville 8. Haverhill, Mass., 9. Gloucester 10. Newburyport 11. Greenfield 12. Keene 14. Greenville 15.

LETTER LIST

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Bassett, Anna, Ann Branagh, Lillian, Bayer, May Bates, Florence, Barnsmore, Miss Bruna, Gertrude, Bullock, Mabel Buell, Mrs. O. C. Bell, Caroline M. Blaney, Anna Belle, Chain, Imogene, Mrs. Davidson Clark, Mrs. Marie Clayton, Beatrice, Clevenger, Grace Campbell, Mrs. Jos. Crockett, Dixon, Dorothy G., Ella M. Dwyer, Galyer, May, Blaine Gordon, Helen, Garould, Rose Grant, Florence, Georgia, Haswell, Percy, Farlon R. Hilton, Betty, Hardegrove, E. M. Hobbins, Jaffray, Laura, Mrs. R. P. Jennett, Knott, Rosalie, Latham, Hope, Mrs. Eugenie Laird, Moore, Florence, Mary Matthews, Miss Van H., Marie, Norma Mitchell, Frances, Mack, Nielsen, Hortense, Grace Noble, Plunkett, Maude, Ida Pearlman, Haypole, Mrs. W. P., Mrs. B. Reed, Ward, Allen, Eva, Westcott, Kitty Wilson, Mary E., Walker, Mrs. Fred Wright, Francis Wilson, Arliss, Wiseman, Isabelle Winlocke.

MEN

Ashford, H., Chas. Ashton, Boyce, Chas., Fred Black, Frank C., Burns, Edwin Brandt, H., Baker, Cullagan, Will, Agnesian Carnez, Werner Gerald, Harry Greer, Herbert Case, Wm. Gale, Lewis J. Cody, Mike Coyne, Arthur Chatterdon, Deane, Paul, Digby, Harry, Ed. Dixon, Ford, Harrison, Fowler, Walter, Emmet Grenville-Pen, Gilbert, Harry, Hall, Frank, Hoffman, Harry, Hoyt, Arthur, Harry Linton, Fay, Lewis, Jay, Lloyd, Irvin Lewis, Geo. E., Frank Phelps, Arthur C., Frank Phelps, Chamberlain, Harry, Reid, Hale, Hamilton, Walter, Rogers, Will, Rowe, E. Coyle, Sharp, Louis, Harris, Kenneth, Sothern, E. H., Southard, Wm. F., Edouard La, Thorne, Robt., Tyler, Geo. W. Van Dyke, Wood, Lee, Harry L. Wilson, Vanner, Joseph.

BAL Trunks mean less expense to you through greater service rendered.

WILLIAM BAL, INC., 148 WEST 42nd STREET, NEW YORK

CINCINNATI

CINCINNATI (Special).—Grace George in "The Truth" proved to be a most excellent attraction at the Lyric for Thanksgiving week, the star, company and play receiving the enthusiastic support of the press and of the public, as far as the poor business conditions here would permit. Her leading man was a new one for this city, Norman Trevor, whom we recently saw on Broadway in the title-role in Ayrey's production of "The Boss." Miss George's "Mr. Hyde and I," with Miss Rose Coghlan, followed, this making the fourth week within a year that Miss Hyde has been seen here in this play.

Seven Keys to Baldpate, featuring Cyril Scott, was seen at the Grand week Nov. 23. This was the advertised "original" New York and Chicago company. Business was fairly good. "The Little Cafe" followed.

"Bought and Paid For" was at the Walnut week Nov. 23; from a business point of view it was satisfactory. Beatrice Worth and Eugene Weber and the leads. "The Blindness of Virtue" followed, its first appearance in this city.

A fair bill was seen at Keith's, but the hit of the show was made by a couple of little Japanese girls, Mayoke Sisters, who did not appear in the Sunday advertisements, evidently replacing Mosher, Hayes and Mosher, who were advertised by were not in the bill. Two of Joseph Hart's sketches were on the bill, "Celluloid Rats" and Hugh Herbert in Sons of Abraham." The first failed to make much of an impression. Hugh Herbert was almost great in "Sons of Abraham," written by him and George Hobart. Mack and Orth scored heavily. Some more frankly untruthful advertising was again evidenced in this bill. Burton Holmes was advertised to appear in one of his twenty-minute travelogues, but he didn't, and never intended to, as the programme showed conclusively. It was only a Holmes travelogue that was given and the lecture was done by someone else. Sylvester Schaefer was the only noticeable headliner, and one of the largest advance sales in the history of the house was the result.

Lew Shank, the ex-Mayor of Indianapolis, was a Thanksgiving headliner at Lew's Empress. "Gypsy Maids" were at the Olympic week Nov. 23, followed by "Wiggling Widows," and Tom Miner's "Bohemians," with Billy McElroy, were at the Standard. The Strand, formerly the Gayety, home of burlesque, opened Thanksgiving Day, presenting high-class photoplay productions. Portova and her Russian Ballet will open two performances at Music Hall, Dec. 7 and 8, with a matinee Dec. 9. Beginning with Dec. 10 concerts by Arthur Aston, the Cincinnati Symphony Orchestra assisting at Emery Auditorium Nov. 27-28.

Frank Aston, seen in the Chicago run of "The Third Party," and the New York run of "The Conspiracy," is here in the first part of this season, directing the productions of Otis Skinner. Mr. Aston came into vaudeville after the holidays in a sketch that is being written for him.

Tyrone Power was a visitor here Nov. 23, 24, coming from Chicago with his wife, whom they are to appear in a feature film by their manager, Frank Gazzolo, who is also in the city. Mr. Power, or Miss Keane, and Mrs. Power, or Miss Keane, were married in Chicago Nov. 14, and a reception was given Mr. and Mrs. Power by Mrs. Sebastian-Merlin Nov. 23, at the Little Playhouse. The guests included several prominent citizens of the city and members of the Drama League.

"The Promised Land," a Harvard prize play of several years ago, was given by the Cincinnati School of Expression Thanksgiving week, under the direction of Carl Dietz, formerly of the Lyric forces and the last season leading director of the Orpheum stock company.

Joseph O'Mara, many years prominent in the profession, but now in charge of the dramatic work at the Cincinnati College of Music, gave a reading at the Women's Club Tuesday, Nov. 24. Mr. O'Mara was received by a large and enthusiastic audience.

George Plan, formerly manager of the Empress, is now manager of the Walnut Street Theater.

JOHN REDMOND PERSON, JR.

SEATTLE, WASH.

SEATTLE, WASH. (Special).—At the Empress "The Soulless" is in its first week. At the Metropolitan Millman and Shean are the attraction. At the Orpheum, Nov. 15-21, Al. G. Field's minstrels, with Harry Rubens, Frank Dumont, Harry Linton, Fay Lewis, Jay Lloyd, Irvin Lewis, Geo. E., Frank Phelps, Arthur C., Frank Phelps, Chamberlain, Harry, Reid, Hale, Hamilton, Walter, Rogers, Will, Rowe, E. Coyle, Sharp, Louis, Harris, Kenneth, Sothern, E. H., Southard, Wm. F., Edouard La, Thorne, Robt., Tyler, Geo. W. Van Dyke, Wood, Lee, Harry L. Wilson, Vanner, Joseph.

VAUDEVILLE

Irene Franklin and Her Songs—Toby Claude's Delightful Novelty—Maurice and Walton's Dances

ARNOLD DALY,
Now Appearing in "Ask No Questions," an Episode from "Anatol," at the Palace.

"THE American comedienne," is Irene Franklin's billing. No phrase better describes her personality.

Miss Franklin's Homely Methods

She is distinctly American. Her methods are simple, direct, even homely, an interesting contrast to the Continental style—sweeping, dashing, picturesque—of Ethel Levey and Grace La Rue.

Unquestionably the best number of her repertoire is the melodic story of the chorus girl's adventures from her country home to a boarding house third floor back. This is a little classic of stage life. "I'm Nobody's Baby Now" is done with all of Miss Franklin's charm and depth of child impersonation. No one else has ever approached her in the field of kiddie songs. We care least for the slangy sophistication of her Salamander song, "All Wrong." For an encore Miss Franklin did "I'm Bringing Up the Family." Here she touched a vibrant note of pathos as easily as she had evoked the laughter in her comic numbers.

Miss Franklin gets beneath the surface in characterization. For the moment she *is* the person she portrays. That is real genius.

Toby Claude and Her Novel Specialty

We want to congratulate Toby Claude not only for contributing a delightful little specialty, La Petite Revuette, but for hitting upon a fresh and novel idea. Miss Claude will be recalled as a sprightly figure in musical comedy. She is just as vivacious and *chic* and, if anything, more charming.

Seated at a table in a cabaret is a young woman, accompanied by her uncle. The noisy ragtime entertainers suggest the artists of the pre-tango days to the elderly visitor. He tells his niece of Miss Claude as she was—in 1900—as the little Parisienne, Fifi, in "The Belle of New York." The lights flash out, the spotlight centers upon the plush hangings and Fifi—quite the same Fifi of fourteen years ago—steps into view. Each time the lights flash back upon the diners and each time the uncle recalls another stage memory of little Miss Claude. There is the cockney slavey of "The Chinese Honeymoon," doing "I Want to Be a Loidy," a glimpse of the artiste as she sung with verve and piquancy at the Folies Bergere in Paris, and again as she appeared in a music hall revue in London last year, offering a spicily tinged patter melody.

Charming Little Revue

Then the two discover that Miss Claude is playing in vaudeville and they hurry away to the theater. A moment later they appear in a stage box to applaud Miss Claude, as barefooted and in tattered garb, she portrays a little Irish colleen doing "It's a Long, Long Way to Tipperary." Thus Miss Claude brings herself down to date.

Her revuette is going to be popular. It deserves success. Much of the credit, of course, should go to William Smythe, who appears in two of the songs with Miss Claude and sings quite agreeably. But it was Mr. Smythe who conceived the episodic specialty and wrote the little revue. He carried out his idea admirably in every way. Then, too, it is most commendably done. Frederick Whitlear looks and seems the reminiscent old theatergoer and Lorraine Huling is fresh and pretty as his niece.

As for Miss Claude, she personifies our ideal soubrette.

Woolfian Thrills in "Locks at Panama"

Edgar Allan Woolf termed his vehicle "The Locks at Panama," written for Valerie Bergere, a melodramatic comedy. The playlet is melodrama with the muffler off.

Mexican conspirators are planning to blow up the Panama locks and, at the same time, to throw suspicion upon a certain heroic infantry lieutenant. Meanwhile, a woman secret service agent has fallen in love with the officer. The agentess secures the bomb which the conspirators intend to drop from an aeroplane and substitutes her vanity box, which looks like the infernal machine. Then the lieutenant, despite his love, suspects the secret service lady, who, having parted with the box containing her papers, cannot prove her identity. But—ah—the conspirators whirr over the canal in an aeroplane and drop what they suppose to be the bomb. The box and its papers fall at the lovers' feet. Hurrah—happy tableau—bugles sound in the distance—an officer rushes to the agentess. "The President is here!" "Tell him to wait," cries the secret service lady. "I'm busy." Cannons boom off stage and a miniature illuminated warship crosses the canal in the background.

The sketch is surely "sure fire."

Chick Sale's Amusing Turn

Chick Sale offered his "country school entertainment" at both the Colonial and Palace theaters. Sale's lighting change impersonations of rural characters are done with a remarkable sense of character and humor. It isn't the costume changes—although they are made with amazing speed—but the facial expressions with which Sale catches his character.

There are plenty of real laughs in his specialty.

James Doyle and Harland Dixon talk and dance nimbly, having hinged their eccentric terpsichorean evolutions upon some patter songs. In a way their specialty is a sort of dancing conversation.

Carl Demarest interests in his violin specialty. Demarest is a boyish looking musician who appears in ragged country boy make-up. A rube dance as an accompaniment to a violin solo is one of his contributions.

Mlle. Lucille introduced her talking cockatoo. The bird converses with a foggy accent, but he gives a vivid imitation of a cornet, besides offering a laughable ragtime dance upon a table top.

Maurice and Walton Dance

At the Palace, Maurice and Florence Walton made their first appearance in the varieties since they introduced King George and Queen Mary to the tango "by royal command." Before they were given the stamp of royal approval, we believed them the best team of modern dancers. While our interest in ball-room dances as a stage attraction has waned since that time, we still consider them decidedly interesting. To be interesting in these days is in itself a dancing triumph.

Maurice and Miss Walton did the Lulu Fado, the waltz classique, the Chez Maurice trot and a skating waltz as a solo number. The last named dance, done by Maurice in the green spotlight, was a bit unusual. He skated and glided about the plush carpet, executed fancy steps and introduced a lot of ice evolutions quite debonairely. The Chez Maurice trot made an exciting climax, ending in a breathless series of galloping whirls.

Bert La Mont, a falsetto vocalist, brought his cowboys to the Palace in a singing act with a Western ranch as a background. "Say, that coffee's rotten," remarks one of the boys. "That isn't coffee, that's the soup," responds one of the others. That gives a line on the patter. There is some playful cowboy humor, such as lassooing one another and firing a revolver. Then, too, one of the cowboys gives imitations of animals.

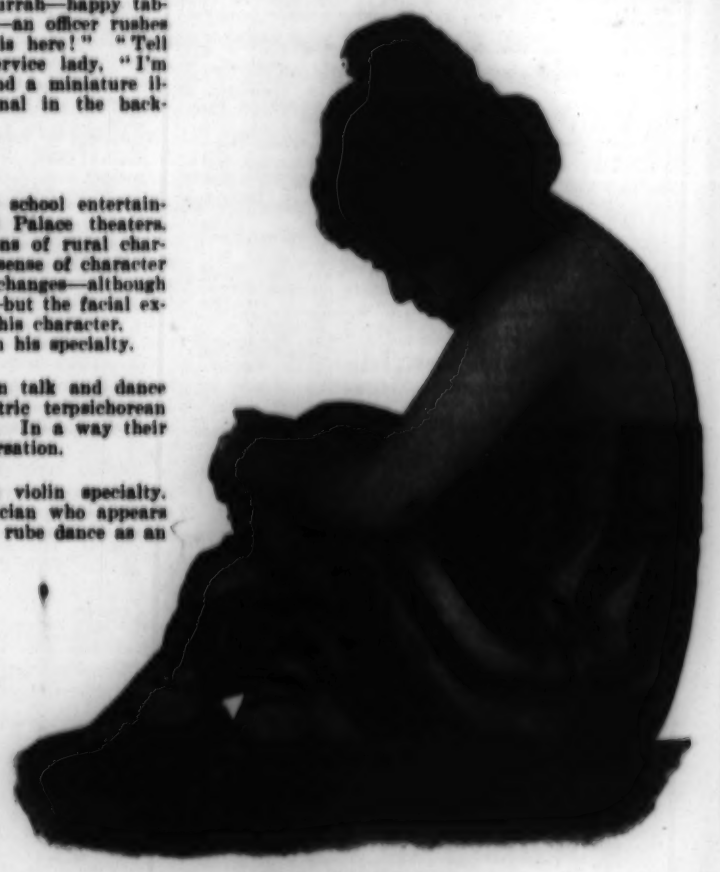
Mike Donlin Returns to the Drama

That well-known actor, Mike Donlin, returned to the stage—also at the Palace—after spending the Summer as the guest of Mr. John J. McGraw. As a patter partner, Mr. Donlin has Marty McHale, who, we understand, is reported to have also played ball last season.

Both artists wore a complete disguise of full dress attire. They "made merry"—as Harry Fox would say—with patter and song. Mr. McHale contributed a medley of Irish songs while standing right out in the spotlight, besides offering several other numbers.

The specialty could hardly be termed a pinch hit.

FREDERICK JAMES SMITH.



MISS SADIE BURT,
Dainty Little Singer Seen in the Varieties with George Whiting.

ARNOLD DALY ON SHAW, CRITICS AND—ARNOLD DALY

The Brilliant Young Actor Comments Upon the So-Called "Intellectual Drama"

[Mr. Daly is this week appearing at the Palace Theater in Schnitzler's "Ask No Questions," one of his cynical "Affairs of Anatol."]

ARNOLD DALY was once Charles Frohman's office boy. They still tell stories along Broadway of his serenely scornful attitude towards mere stars and successful dramatists.

Daly still has the same attitude, although—in the intervening years—he has fought his way step by step from player to actor-manager and star.

Arnold Daly is, let us say, temperamental. That he is brilliant—as a player, as a conversationalist, and as a story teller—goes without saying. His career has been a remarkable one. He was the first disciple of George Bernard Shaw in America, and he originally produced "Candida," "Mrs. Warren's Profession," "You Never Can Tell," and "The Man of Destiny." Playgoers couldn't forget him—if he had the intention of letting them do so. "Being an Irishman," Daly remarked of Shaw, "he couldn't help being brilliant." That likewise describes Daly admirably. He is an Irishman, via Brooklyn. And being brilliant, he is temperamental. You never can tell what he will do next.

Mr. Daly first spoke to me of Shaw's playlet, "How He Lied to Her Husband," which he offered recently in vaudeville.

"I believe 'How He Lied to Her Husband' will, in fifty years, come to be considered the best one-act comedy that has been written in English. (As for my personal opinion of Shaw, I wouldn't care to have it printed.) I was very well received in the Shaw playlet in vaudeville—except in Cincinnati. But we will let that pass, as I hope to bring something to Cincinnati some day that they will understand.

"I detest that word *intellectual*. Along with *art*, intellectuality has frightened away our audiences. Between stupid actors and pretended scholars who talk of intellectuality, playgoers have come to naturally neglect the theater.

"Ibsen! Ibsen has been handicapped by his audiences—those long-haired men and short-haired women, the playgoers with dirty fingernails—who claim to read new meanings into the playwright's lines. There are actors and writers who have gathered about them groups of people more ignorant than themselves—if possible—and have posed as supremely clever—that word, intellectual, returns—while they expound the hidden meaning of Ibsen. I have one or two people in mind—it wouldn't be good ethics, of course, to mention them. If Ibsen were alive to-day he'd throw his audiences out of the theater.

"Now, if an Ibsen drama were to be produced on the East Side under, say, the name of Theodore Kremer, it would be successful. It would succeed because Ibsen wrote *drama*. But the East Side wouldn't know Ibsen from Eugene Walter—and wouldn't be afraid to enjoy his dramas. It's the Broadwayite—the Diamond Jim Brady—tired business man type—who shrinks from Ibsen.

"If the drama is to advance, we must first of all throw the tired business man overboard. In the first place, he isn't tired from work, but from the fatigue of five highballs before dinner. After that, he'd be bored at anything.

"I believe that 'How He Lied to Her Husband' is a great one-act comedy just as I think Charley McLellan's 'The Shirkers' is a great one-act drama. I believe that Oscar Wilde, at his best, could have given Shaw a Greek or Roman hold at comedy, but I think, too, that Shaw will ultimately come to be considered by the term he hates most of all—'one of the most brilliant men of the twentieth century.' If he hadn't turned aside to be a buffoon he might have been great. But he became drunk on ink.

"One must become drunk, I suppose, on wine, women, pictures or something to fill our thoughts, but ink is a dangerous liquid. Being an Irishman, Shaw had to be brilliant. But he didn't have the courage to be simple. He was too shy to risk boring his auditors. Strindberg, Gorky, Ibsen had the courage—and are the greater artists.

"Shaw quickly discovered that the world wanted to be amused. And, if he hadn't stopped to please the world, he'd be a bigger man. He did write one play of real significance, 'Mrs. Warren's Profession,' and a work of art, 'Candida.' But they aren't comparable with Ibsen's 'Ghosts,' or Strindberg's 'The Father.'

"As Shaw went on, he used as little of the theater as possible, proving that he used it only for his own purpose. Now, if he only intends to air his ideas, he should return to where he started, the tail of a cart in Hyde Park, and stop writing plays. He is producing bad art.

"But let us not discuss Shaw further. It only pleases him to be talked about. He is a sort of Sir Charles Pomander of 'Peg Woffington.' You recall when Peg said, 'I detest you,' Sir Charles replied, 'Thank you, I can stand anything but indifference.' The only way to anger Shaw is not to listen to him. That's his own one weak spot.

"The last letter I had from Shaw was a thick one—indeed, as thick as a love letter. It must have contained four or five thousand words. But I returned it unopened. I knew it was the one way to irritate him.

Daly was placing a thin topee over his own hair. "I have to do this because I'm a bit bald," he said, "and the public wouldn't accept a bald hero. It's one of those conventionalities dear to our hearts."

"The critics!" exclaimed Mr. Daly a moment later. "When I offered the Shaw playlet recently in vaudeville, but one New York reviewer gave it his attention. Even he erred in saying it was Americanized for vaudeville when exactly the opposite transition had really occurred.

"'How He Lied to Her Husband' was presented exactly as it was written by Shaw for me. I needed a playlet to bridge out 'The Man of Destiny' for a full evening's entertainment and, as he has said, Shaw penned 'How He Lied to Her Husband' for me 'during four days of continuous rain in the North of Scotland.' He had intended to write a sketch in which the ghost of Charles II. would face Cromwell and point out the failure of his political ideas—a corking idea, by the way—but somehow the farce materialized instead.

"Later Shaw revised the sketch—shifting the scene to England and twisting the lines—for a London presentation. I don't know just how one can do that—it's like giving away a pin and then asking it back for Sundays—but he did use 'How He Lied to Her Husband,' which he had written and given to me, in London. It is in its English form that it had ultimately been published, I believe. I suppose the critic's knowledge of the playlet was based on the published edition and he naturally erred.

"The other critics entirely ignored the Shaw playlet—which, even if Jones, an unknown, had offered it—was deserving of attention.

"It simply reflected the 'don't care' attitude of the critics. They do not take the theater seriously. In fact, any thoughtful consideration of the drama brings only a smile as a response. It has been different abroad—in England, Germany, and France. The critics there are striving to advance the drama—to aid it in every way. Here they are too busy taking themselves seriously to have time to aid the theater. That attitude is in the air—you find it everywhere, among the actors, the audiences and the critics.

"I suppose the only thing to do in New York is to go mad with the other New Yorkers.

"Sorry I haven't got time to talk longer. I'll have to concentrate a bit before I go on. Pardon me, won't you?"

HOUDINI GETS LOVING CUP

BROOKLYN (*Special*).—After opening in the headline position at Keith's Bushwick Theater on Nov. 23, Houdini was presented with a silver loving cup by Brooklyn relatives and friends. Mrs. Houdini is a native of Brooklyn and her relatives took advantage of this occasion to present the couple with a reminder of their twentieth wedding anniversary. Mrs. Houdini was presented to the Bushwick patrons during the special ceremony. The remainder of the bill included Fox and Dolly, Raymond and Caverly, Madden and Fitzpatrick, Alice Eis and Bert French, Ellen Orr, and the Arnaut Brothers.

Over at the Prospect Theater Julius Steger presented "The Warning." Next in line were Clark and Bergman in "The Society Buds." The remainder of the bill included Ruth Roye, Bert Fitzgibbon, James Hussy and Jack Boyle, Holmes and Buchanan, Martin and Fabrini, Frank Mullane, and Sid Baxter. J. LENOY DAUB.

A strong bill entertained the Brooklynites at the Orpheum last week, with Grace La Rue, Clark and Hamilton, George Whiting and Sadie Burt, Rossika Dolly and Martin Brown, Hanlon Brothers, Hawthorne and Inglis, Primrose Four, Lipinski's Dogs and McMahon, Diamond and Chaplow.

ADVANCEMENT FOR FRANK WHITE

Frank White, for some time assistant to John Pollock, general press representative of the Orpheum Circuit, has been appointed booking assistant to George Gottlieb.

George Offin has been selected to succeed Mr. White in the Orpheum press department. Mr. White's many friends will be pleased to hear of his deserved advancement.

Franklin Ardell opened on the Loew time on Monday at the Seventh Avenue Theater.

COMING HEADLINERS

Week of Dec. 7—*Colonial*, Ethel Barrymore, Willa Holt Wakefield; *Victoria*, "The Slave Ship," Josephine Davis; *Alhambra*, Douglas Fairbanks and company, Toby Claude and revue; *Royal*, Irene Franklin; *Orpheum*, Eva Tanguay; *Bushwick*, Blanche Ring and company, Rosie Lloyd; *Prospect*, Emma Carus and Carl Randall.

Week of Dec. 14—*Victoria*, "The Slave Ship," Jack Gardner; *Colonial*, Lambert and Ball; *Alhambra*, Irene Franklin, Allan Dinehart and company; *Royal*, Conroy and Le Maire, Rosie Lloyd; *Orpheum*, Douglas Fairbanks and company; *Bushwick*, Bert Errol; *Prospect*, Fannie Brice.

GOSSIP OF THE VAUDEVILLE WORLD

Arthur Klein Gets Maurice and Walton—Louise Alexander to Dance with Jack Jarrott

BY WALTER J. KINGSLEY.

That courtly boulevardier, Frederic Edward McKay, is no longer directing Maurice and Walton. The aggressive Arthur Klein is looking after their interests, and when it comes to vaudeville Klein is emphatically THERE. He is fast booking up a string of gilt-edged acts.

Only quick action on the part of stage hands saved the life of an itinerant tattooer at the Alhambra Theater last week. Some wag at the Booking Offices sent him up to see Kitty Gordon and propose embellishing her beauteous and ever-blessed back with the arms of the house of Beresford in India ink. Now Kitty cares much for her gallant captain who, as a soldier-husband, is distinctly a credit to her and his family, but she balks at tattooing his armorial bearings indelibly upon her fair person and considered the proposition as an impertinence warranting violence.

Bessie Wynn is going like a house afire at Washington this week. Next week she goes to Philadelphia and then comes to New York. Bessie Wynn stands for refinement, class, and distinction. Long may she sing.

Lou Alexander and Jack Jarrott are dancing together again. They are a striking pair of hoofers. If Louise can keep Jack on the job, there is no reason why they should not clean up a cellar full of dollars before the dance craze expires. Another nifty couple is Vera Maxwell and Andrew Braney. The spielers must get in quickly now, for the slump in professional dancing is becoming more pronounced every day.

Can any one explain why actresses, who are given splendid treatment by newspaper writers often to the extent of a page feature, seldom have the common civility to send a note of thanks to the writer or the editor. One magazine section printed on Park Row has printed thirty-five page stories within a year featuring some dancer or actress, and but one of these highly favored persons has condescended to express her gratitude.

George M. Cohan has been informed that he can write his own ticket for a week or a month at the Palace.

Ethel Barrymore has been entrusted with the delicate mission of securing her uncle, John Drew, for Keith vaudeville. She thinks that she convinced him that the two-a-day is the road to financial paradise.

Annette Kellerman will present some startling novelties in the Palace tank next week. Her motion picture experience taught her the art of making every pose a picture.

"What's your opinion of the advantage of birth?" Arnold Daly was asked at the Palace this week.

"A hod-carrier's offspring may become a gentleman—in four generations."

"Please say a few bright things, Mr. Daly."

"Firstly—Money does not turn the head of a gentleman—only him to whom fortune comes suddenly.

Secondly—Culture will rid the world of war—unless war first rids the world of culture.

"Thirdly—The Czar of Russia is no greater an autocrat than John D. Rockefeller.

"Fourthly—Bernard Shaw is a dreamer—he expects the world to become as civilized as he is.

"Fifthly—My Anatol at the Palace Theater is well worth seeing. I am Anatol."

Izetta Jewel, who recently gave Washington a preliminary view of her new playlet, "The Passion Play of Washington Square," will come to the Royal Theater on Dec. 14.

HOLIDAY BILL FOR PRISONERS

The prisoners on Blackwell's Island were entertained on Thanksgiving Day by a special holiday vaudeville bill, arranged by F. F. Albee, general manager of the Keith Circuit. Among the artists taking part were Blanche Ring, Willie Weston, Nadina, Bert Fitzgibbon, Doyle and Dixon, Hawthorne and Inglis, McMahon, Diamond and Chaplow, Harry Fox and Yanci Dolly, Grace De Mar, Arnaut Brothers, Orr and De Costa, Frank Whitman, Dooley and Rugal, Darrell and Conway, Carl Demarest, Frank Mullane, Holmes and Buchanan, Hussey and Boyle, and Walter James. When the irrepressible Harry Fox remarked: "Gee, fellows, if us actors could only stick together like you do and had such an organization they never would have cut our salaries," there was a riot of handclapping, whistling, and foot stamping. John J. Maloney was in charge, assisted by Edward V. Darling, Walter J. Kingsley, Arthur Klein, Captain Robertson, Frank Jones, L. Robert Samuels, and Sydney M. Bodenheimer.

GENEE CHARMS CHICAGO

CHICAGO, (*Special*).—Mlle. Adeline Genee charmed vaudeville audiences last week at the Majestic Theater. Nat M. Wills, the tramp comedian, scored, and Claire Rochester won an unusual hit with her double voice. The Kaufman Brothers were well received and Will M. Cressy and Blanche Dayne were favorites in Mr. Cressy's sketch, "The Man Who Remembered."

An unusually good bill at the Palace included Gus Edwards and his song revue, Ray Samuels, who romped off with a hit, Pat Rooney and Marion Bent and Julia Nash and company. A. C. WILGUS.

NEW PROCTOR THEATER

F. F. Proctor's newest theater opened in Troy on Nov. 23, presenting vaudeville. The house will be under the general supervision of Guy A. Graves, who is general manager of Mr. Proctor's circuit of theaters in Northern New York. Patrick J. Shea will be resident manager. The Griswold, Mr. Proctor's old Troy Theater, will remain under his control, presenting feature pictures.

Maurice first came into the limelight when he was engaged by Louis Martin to dance at the old Café de Paris. There he gave the Apache, the tango, and the one-step. Following his engagement at the Café de Paris, Maurice appeared in "Over the River" at the Globe Theater. Since then Maurice has alternated between the smart dance palaces and vaudeville.

MISS BESSIE CLAYTON,
Dancer, Now in Her Third Week at the Palace.

ALLA NAZIMOVA IN WOOLF PLAYLET; ANNETTE KELLERMAN AT PALACE

Florence Roberts Has New Sketch—"The Beauties" in London —Adele Blood for Varieties

Alla Nazimova will next be seen in vaudeville under the direction of M. S. Bentham. Mme. Nazimova is now reading a romantic playlet by Edgar Allan Woolf and it is very possible that she will use this sketch for her variety appearances.

The star's season will be limited to six weeks, since she is to head a production to be made by the Lieblers immediately after the holidays.

Annette Kellerman is returning to vaudeville. She will play a special two-weeks engagement at the Palace Theater, opening on Monday. There is a possibility that the engagement may be extended to four weeks.

Miss Kellerman was captured for vaudeville by Rose and Curtis, who directed the tour of Adeline Genee. The star's vaudeville season will be limited to her Palace engagement, since she will then go into rehearsals in a new production, written by Anne Caldwell and Ivan Caryll, in which she is to be featured by Lou Wiswell. Miss Caldwell and Mr. Caryll, who co-operated in writing "Chin-Chin," are now at work upon the musical comedy. Rose and Curtis will supply the players for the production, which will open late in January.

Miss Kellerman will offer her spectacular diving act for her vaudeville engagement.

Jesse Lasky has received word that the English production of "The Beauties," made in conjunction with Will Collins, went over strongly at its premiere at the Boscombe Hippodrome on Nov. 2.

The American production of "The Beauties" is now touring the Coast, headed by Eileen Von Biehne, remembered for her delightful playing of the ingenue role in "Tante" with Ethel Barrymore.

Mr. Lasky returned last Thursday from the Coast, where he saw "The Beauties" and "The Three Types" when they appeared at the Los Angeles Orpheum. Mr. Lasky, by the way, has invited the two hundred members of the Lasky Feature Play Company in Los Angeles to attend the first performance of "The Red Heads" at the Orpheum on Dec. 21.

Violet Black was well received at the Ardwick Green Empire, London, when she opened recently in James Madison's farcical sketch, "The Girl With the Wink."

Florence Roberts is rehearsing a new dramatic playlet, in which she will shortly be seen in vaudeville.

Nan Halperin, who was discovered by M. S. Bentham in the West, will make her first New York appearance at the Colonial on Monday.

Edith Decker, well known in musical comedy, is shortly to return to vaudeville under the direction of M. S. Bentham.

Louise Alexander leaves to-morrow for French Lick, Ind., where she will rest for a few weeks and start rehearsals with John Jarrott in a modern dancing act.

M. S. Bentham is arranging bookings for the team.

Adele Blood is to play a limited engagement in vaudeville in a dramatic sketch. Miss Blood has not yet decided upon her vehicle.

She will be featured in a play to be produced in February by I. W. Hope.

Ada Reeve's round-the-world tour ended when the comedienne, en route from Australia to India, was violently thrown by a roll of the steamer and sustained internal injuries. Complications set in and Miss Reeve was brought to England, an operation being performed at Birmingham. The comedienne is rapidly recovering but her Christmas season at Calcutta has, of course, been indefinitely postponed.

"La Graciosa," scored an unusual hit at the Victoria last week in her spectacular transformation novelty. The offering is again a Victoria feature this week with new poses.

Bully, the barber, is to become a vaudeville headliner—for Christmas week at the Victoria. He will have a stage reproduction of a barber shop and a number of variety players, who will be laying off that week, have volunteered to support him.

Irving Rose, formerly assisting Loney Haskell at the Victoria, has been appointed resident manager of the Lexington Avenue Theater, now under Arthur Hammerstein's direction and presenting split-week vaudeville. Mr. Rose also is in charge of the booking for the house.

Rose Coghlan opened at Mount Vernon on Thanksgiving Day in her new playlet, "The Discovery," by Edgar Allan Woolf. According to reports, the act went over strongly and seems to have the qualities of a hit. Miss Coghlan is assisted by a company of four, including Alexander Calvert, John Hamilton, and Nettie Crawford.

Sophie Tucker is playing the Jones, Linick and Schaefer houses about Chicago. There was a sudden disagreement between Miss Tucker and the J., L. and S. "powers that be," it is said, but the matter has been settled. The dispute grew out of a controversy between Miss Tucker's pianist and the orchestra leader at McVicker's Theater.

Frank Whitman, this week at Keith's Theater in Washington, has just completed seven solid week bookings in Greater New York. "The dancing violinist" was well received on each bill.

C. C. Egan, manager of the Royal Theater, is helping the newly organized Bronx Board of Trade in its campaign to exploit borough business. Billboards and empty walls are now being adorned with posters which read:

"LIVE IN THE BRONX.
TALK ABOUT THE BRONX.
TRADE IN THE BRONX.
SEE BARGAINS IN THE BRONX.
WATCH THE BRONX GROW.
SEE VAUDEVILLE IN THE BRONX AT B. F. KEITH'S ROYAL THEATER."

Bert La Mont and his cowboys withdrew from the Palace bill on Monday last week. Doyle and Dixon, from the Colonial, filled in temporarily until John and Mae Burke could be secured. On Wednesday afternoon Mr. Burke broke a toe in a dance.

Ernest Anderson and Marjorie Burt have been offered another season's routing over the Loew time, to follow their present successful tour to the Coast.

Marie Stuart, THE MIRROR is informed, has started an Emergency Benevolent Fund in London for the aid of needy members of the music-hall profession. The emergency work is in connection with the Variety Artists' Benevolent Fund, the funds of which have already been drawn upon to the utmost. The war has seriously affected the English and Continental variety world. "Surely one is justified in appealing to-day to the artists in America to help their fellow artists in this hour of need," says Miss Amy Morse Stephens in a communication to THE MIRROR. "I dare also to make an appeal to the American public for those who have often amused and interested them. The artist profession is an international one." Communications or contributions should be addressed to the secretary of the relief committee, Marie Stuart, at 18 Charing Cross Road, London, England.

At the Victoria, Wellington Cross and Lois Josephine, who won the hit of last week's bill, were retained for the present week.

Cross and Josephine will open an Orpheum tour at Kansas City on Dec. 14, closing at the Palace here on June 7.

Arthur Hopkins's latest vaudeville production, "The Village Cabaret," will have a metropolitan bearing at the Alhambra next week.

Mr. Hopkins is featuring Vivia Ogden and Dick Lynch in the production.

Rosie Lloyd will make her first appearance of the season in Greater New York at the Bushwick next week.

Henrietta Crosman resumed her vaudeville tour at the Chicago Majestic on Monday in a new playlet.

Jumping from New Orleans to Cleveland, Trixie Friganza managed to spend Thanksgiving week in New York—her first week's rest in a year.

Eva Tanguay will reopen her vaudeville tour at the Brooklyn Orpheum on Monday, unless another change is made in her bookings.

Bessie Clayton is in her third week at the Palace. Maurice and Florence Walton were also held over for the present week. Their engagement will last three weeks.

Rossika Dolly and Martin Brown are to be with George M. Cohan's new revue, while Harry Fox and Yancsi Dolly have signed for a Shubert production.

IN THE LONDON HALLS

LONDON (*Special*).—Nella Webb has been scoring at the Victoria Palace, Irene Franklin's song, "I Knew Her When," being her big hit.

The V. A. F. had their meeting and the result was—nothing. The actors went to the meeting with the avowed purpose of voting full salaries or nothing, and, as usual, were persuaded to "listen to reason." So they have decided to stick to the fifty-fifty.

I saw George Broadhurst and Wallace McCutcheon at the ring last week.

All theaters are advertising: "Soldiers in uniform admitted at half price."

"The Two Bobs" at Finsbury Park have worked almost four years without a break.

Fay, Two Coleys and Fay are at Hippodrome, Brighton, this week; doing very well indeed.

A rumor is current that Oswald Stoll will soon take charge of what is known as the Gulliver tour, in conjunction with his other houses.

Gerald Griffin celebrates his sixtieth birthday on Dec. 12, also his thirty-eighth year on the stage.

The new revue, "Business as Usual," has been produced at the Hippodrome and is fairly successful. Miss Violet Lorraine carrying off all the honors. Harry Tate, the principal comedian, had only one scene and did not do that well, being unfamiliar with his lines. The charge of the cavalry on a moving stage, à la Neil Burgess in "The County Fair," was easily the best feature.

Elfie Faye opened at the Pavilion and made her usual hit. O. P. M.

Reine Davies is breaking in a new act in which she has two assistants. The offering will shortly come into New York.

VAUDEVILLE DATES

The current week is understood where no date is given. — *Dates Ahead must be received by Friday for the next issue.*

"ACT Beautiful": Orph., Kansas City; Orph., Omaha, 6-12.
ADAIR and Adair: Orph., Salt Lake City; Orph., Denver, 6-12.
ADELAIDE and Hughes: Grand, Syracuse, 7-12; Keith's, Prov., 14-19.
ADLER and Arline: Royal, N. Y. C.; Keith's, Prov., 7-12; Keith's, Boston, 14-19.
"ADRIAN, Rose": Keith's, Prov.; Bushwick, B'klyn, 7-12.
AHEARN, Charles, Troupe: Orph., Lincoln; Orph., Des Moines, 6-12.
AJAX and Emily: Lyric, Richmond.
ALCO Trio: Orph., Salt Lake City; Orph., Denver, 6-12.
ALEXANDER and Scott: Orph., Kansas City; Orph., Des Moines, 6-12.
ALICE'S Lady Pets: Royal, N. Y. C.; Bushwick, B'klyn, 7-12.
ALLEN, Minnie: Orph., Frisco, 6-12.
ALLMAN, Jack, Co.: Poli's, Scranton, 14-19.
ALPINE Troupe: Alhambra, N. Y. C.; Prospect, B'klyn, 7-12.
AMERICAN Dancers, Six: Orph., Omaha; Orph., Kansas City, 6-12.
ARDATH, Fred J., Co.: Keith's, Wash.; Keith's, Phila., 7-12; Prospect, B'klyn, 14-19.
ARNAUT Brothers: Royal, N. Y. C.; Grand, Pittsburgh, 7-12; Columbia, Grand Rapids, 14-19.
ASAHI Troupe: Orph., Oakland, 30-Dec. 12.
ASHLEY and Canfield: Orph., Denver; Orph., Lincoln, 6-12.
ASORIA, Mlle., Co.: Orph., Memphis; Orph., New Orleans, 6-12.
ATTAINERS, The: Columbia, St. Louis; Orph., Memphis, 6-12.
"AURORA of Light": Grand, Pittsburgh, 7-12.
AUSBEY and Rich: Colonial, Erie, Pa., 7-12.
AUSTRALIAN Woodchoppers: Hippo., Cleveland; Columbia, Grand Rapids, 7-12; Keith's, Toledo, 14-19.
AVON Comedy Four: Orph., Winnipeg.
BAGGOWGHJ Riding Act: Palace, N. Y. C.; Shea's, Buffalo, 7-12; Shea's, Toronto, 14-19.
BAKER, Belle: Keith's, Cincinnati; Orph., Montreal, Can., 7-12.
BAKER, Ward: Shea's, Toronto; Temple, Detroit, 7-12; Temple, Rochester, 14-19.
BALL, Ernest and West: Victoria, N. Y. C.
BALL, Ray R.: Orph., Omaha; Orph., Sioux City, 6-12.
BANDITTA, The: Victoria, N. Y. C.
BANKOFF and Girlie: Columbia, St. Louis; Orph., Memphis, 6-12.
BAPTISTE and Franconi: Hipp., Cleveland.
BARNARD and Anger: Victoria, N. Y. C.; Keith's, Wash., 14-19.
BARNES, Stuart: Keith's, Cincinnati, 14-19.
BARRAT, Arthur, Co.: Keith's, Phila.; Bushwick, B'klyn, 7-12.
BARRY and Wolford: Orph., Oakland; Orph., Frisco, 6-12.
BARRY, Mr. and Mrs. J.: Orph., Duluth; Orph., Winnipeg, 6-12.
BARRYMORE, Ethel: Keith's, Phila.; Colonial, N. Y. C., 7-12; Keith's, Boston, 14-19.
BARTON and Lovers: Hudson, Union Hill, N. J., 7-12.
BARTON, Sam: Orph., Montreal.
BAYES, Nora: Columbia, St. Louis; Majestic, Chgo., 6-12.
"BEAUTIES, The": Orph., Omaha; Orph., Sioux City, 6-12.
BELL Family: Orph., Winnipeg; Hipp., Cleveland, 7-12.
BENTON, Fremont, Co.: Orph., Portland, Ore.
BERESFORD, Harry, Co.: Keith's, Indianapolis, 14-19.
BERGEN, Alfred: Orph., Portland, Ore.
BERGER, Edgar: Keith's, Louisville; Keith's, Indianapolis, 14-19.
BERGERE, Valeria, Co.: Orph., B'klyn; Hudson, Union Hill, 14-19.
BERNO, Beaty: Keith's, Prov., 7-12.
BICKEL and Watson: Orph., Memphis; Orph., New Orleans, 6-12.
BIG City Four: New Grand, Evansville, Ind., 30-Dec. 5; Varieties, Terre Haute, 6-12; Family, La Fayette, Ind., 13-19; Majestic, Fort Wayne, 20-26; Majestic, Springfield, Ill., 28-Jan. 2.
BINNS and Bert: Orph., St. Paul.
BLANCHE, Belle: Hudson, Union Hill, N. J.; Alhambra, N. Y. C., 7-12.
BOGANNY Troupe: Prospect.

LAST CALL LAST CALL LAST CALL

If you want to be represented in the

CHRISTMAS VAUDEVILLE NUMBER OF THE DRAMATIC MIRROR

(*Out December 16th*)

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B'klyn; Orph., B'klyn, 7-12; Alhambra, N.Y.C., 14-19.
BOLAND and Hole: Orph., St. Paul; Orph., Duluth, 6-12.
BOND and Casson: Hudson, Union Hill, N. J.
BOWERS, Fred V., Co.: Orph., Minneapolis; Orph., Winnipeg, 6-12.
BRADY, The: Dominion, Ottawa, Can.
BRENNAN, Harry: Keith's, Cincinnati; Grand, Syracuse, 7-12; Temple, Detroit, 14-19.
BRICE, Fannie: Colonial, N.Y.C.; Prospect, B'klyn, 14-19.
"BRIDE SHOP": Temple, Detroit; Temple, Rochester, 7-12.
BRONSON and Baldwin: Prospect, B'klyn; Keith's, Prov., 7-12.
BROOKS, Alan, Co.: Dominion, Ottawa, Can.; Temple, Hamilton, 7-12; Shea's, Buffalo, 14-19.
BROOKS and Bowen: Keith's, Phila.; Prospect, B'klyn, 7-12; Poli's, Scranton, 14-19.
BROWN and Rochelle: Orph., Seattle; Orph., Portland, 6-12.
BROWN, George N., Co.: Maryland, Baltimore.
BRUCH, Fritz and Lucy: Bushwick, B'klyn; Orph., B'klyn, 7-12; Alhambra, N.Y.C., 14-19.
BRUCE, Duffet, Co.: Keith's, Indianapolis; Grand, Pittsburgh, 14-19.
BRUNELLI, Sisters, Co.: Keith's, Indianapolis; Poli's, Scranton, 7-12.
BUDD and Clare: Bijou, Savannah, 30-Dec. 2; Victoria, Charleston, 3-5.
BURKHART and White: Orph., Omaha.
BURNHAM and Irwin: Orph., Los Angeles, 6-12.
BURNS and Fulton: Hipp., Cleveland.
BURNS, Kilmer and Grady: Temple, Detroit, 7-12; Temple, Rochester, 14-19.
BURR and Hope: Keith's, Phila.; Lyric, Richmond, 7-9; Colonial, Norfolk, 10-12; Orph., Birmingham, 14-19.
BURT, Harriet: Grand, Syracuse.
BUSH, Frank: Colonial, Erie, Pa., 7-12.
CAMERON and Bonnie Gaylord: Orph., Harrisburg, 7-12.
CAMERON Sisters: Keith's, Boston.
CAMPBELL Misses: Temple, Rochester; Temple, Hamilton, Can., 7-12; Orph., London, 14-19.
CANTOR and Lee: Maj., Milwaukee; Columbia, St. Louis, 6-12.
CANTWELL and Walker: Orph., Seattle, 6-12.
CARDO and Noll: Temple, Detroit; Temple, Rochester, 7-12.
CARILLO, Leo: Orph., B'klyn, 7-12.
CARLOS Brothers: Orph., Duluth, 6-12.
CARRERA, Llape, Co.: Orph., Birmingham, 7-12; Forsythe, Atlanta, 14-19.
CARTMELL and Harris: Orph., Frisco, 30-Dec. 12.
CARROLL, Harry: Colonial, N.Y.C.
CARUS, Emma, and Randall: Alhambra, N.Y.C.; Prospect, B'klyn, 7-12.
CASE, Charles: Shea's, Toronto.
CASTILLIANS: Alhambra, N.Y.C.
CAUPOLICAN, Chief: Orph., Salt Lake City; Orph., Denver, 6-12.
"CELLULOID Sara": Keith's, Columbus.
CHADWICK Trio: Victoria, N.Y.C.
CHANDLER, Anna: Orph., Sioux City; Orph., St. Paul, 6-12.
CHERBERT'S Manchurians: Keith's, Boston, 14-19.
CHINKO: Orph., Seattle, 6-12.
CHIP and Marble: Keith's, Columbus, 14-19.
CHRETIENNE and Louisette: Keith's, Prov.; Alhambra, N.Y.C., 7-12.
CHUNG Hwa Four: Maryland, Balto., 7-12.
CLARK and McCullough: Grand, Syracuse.
CLARK and Verdi: Orph., New Orleans.
CLARK, Bert, and Mabel Hamilton: Keith's, Prov.
CLARK, Gladys, and Harry Bereman: Bushwick, B'klyn.
CLAUDE, Toby, Co.: Orph., B'klyn; Alhambra, N.Y.C., 7-12.
CLAUDIUS and Scarlet: Maryland, Balto., 7-12.
CLAYTON, Bessie: Palace, N.Y.C.
CLIFF, Laddie: Keith's, Wash.
CLINTONS, Novelty: Orph., Tampa; Orph., Birmingham, 7-12; Forsythe, Atlanta, 14-19.
COAKLEY, Heavey and Dunlevy: Bushwick, B'klyn.
COGHLAN, Gertrude, Co.: Orph., Salt Lake City, 6-12.
COLE and Denahy: Orph., Sioux City; Orph., St. Paul, 6-12.
COLLINS and Hart: Forsythe, Atlanta; Orph., Memphis, 6-12.
COLLINS, Lottie: Forsythe, Atlanta.
COLLINS, Milt: Columbia, St. Louis, 6-12.
"COLONIAL Days": Keith's, Boston, 7-12.
COMFORT and King: Keith's, Toledo; Keith's, Columbus, 7-12.
CONNELLY, Regina, Co.: Bushwick, B'klyn.
CONNELLY and Weinrich: Orph., Harrisburg, Pa.; Shubert's, Utica, N.Y., 7-12; Shea's, Buffalo, 14-19.
CONROY and Lemaire: Alhambra, N.Y.C.; Orph., B'klyn, 7-12; Royal, N.Y.C., 14-19.
CONROY and Mack: Colonial, Norfolk, 7-9; Lyric, Richmond, 10-12; Keith's, Columbus, 14-19.
COOPER and Smith: Poli's, New Haven, 7-12.
COOPER, Harry, Co.: Keith's, Louisville, 14-19.
COOPER, Joe and Lew: Orph., Denver; Orph., Lincoln, 6-12.
CORBETT, Sheppard and Donovan: Orph., Oakland, 30-Dec. 12.
CORELLI and Gillette: Grand, Pittsburgh; Keith's, Louisville, 14-19.
CORRADINI'S Animals: Keith's, Louisville; Orph., Memphis, 6-12.
CORRELLI and Gillette: Keith's, Cincinnati, 7-12.
COSTA Troupe: Orph., Winnipeg.
COURTNEY Sisters: Keith's, Phila.
COWBOY Minstrels: Orph., B'klyn.
CRAIG and Williamson: Orph., Jacksonville; Orph., Tampa, 7-12; Bijou, Savannah, 14-16; Victoria, Charleston, 17-19.
CRANE, Mr. and Mrs. Douglas: Orph., Minneapolis; Orph., Omaha, 6-12.
CREIGHTON, Bertha, Co.: Poli's, Hartford, 7-12.
CRESSY and Dayne: Orph., Kansas City, 6-12; Orph., Omaha, 14-19.
CRONIN, Morris: Orph., Salt Lake City; Orph., Denver, 6-12.
CROSMAN, Henrietta: Maj., Milwaukee, 6-12.
CROSS, Wellington, and Lois Josephine: Victoria, N.Y.C.
CROWELL, Byrd Frost: Orph., Minneapolis; Maj., Milwaukee, 6-12.
CUMMINGS and Gladings: Palace, Chgo., 6-12.
CUNNINGHAM and Marion: Maj., Springfield, Ill., 30-Dec. 2; Avenue, Chgo., 3-5; Kedzie, Chgo., 7-9; Orph., Madison, Wis., 10-12.
CURTIS, Julia: Keith's, Indianapolis; Keith's, Louisville, 7-12.
CURRON Sisters: Hipp., Cleveland, 7-12.
DALY, Arnold: Palace, N.Y.C.
DANUBES, Four: Orph., Duluth; Orph., Winnipeg, 6-12.
DARRELL, Emily, and Charles Conway: Shea's, Buffalo; Shea's, Toronto, 7-12.
DAVIS Family: Shubert's, Utica, N.Y.
DAVIS, Josephine: Poli's, Hartford, 14-19.
DE COE, Harry: Orph., Lincoln; Orph., Kansas City, 6-12.
DE HAVEN and Nice: Orph., Seattle; Orph., Portland, 6-12.
DE HAVEN, Mr. and Mrs.: Grand, Pittsburgh; Keith's, Cincinnati, 7-12; Keith's, Louisville, 14-19.
DE LA ROSA: Keith's, Columbus; Bijou, Savannah, 7-9; Orph., Jacksonville, 14-19.
DE LEON'S Models: Dominion, Ottawa, Can.
DE MICHELIS Brothers: Palace, Springfield, 30-Dec. 2; Poli's, New Haven, 3-5; Poli's, Scranton, 7-12; Poli's, Hartford, 14-19.
DERKINS'S Animals: Keith's, Boston, 7-12.
DE SHERRIS, Henrietta: Alhambra, N.Y.C.
DE VOY, Emmet, Co.: Poli's, Hartford; Keith's, Phila., 7-12.
DIAMOND and Brennan: Forsythe, Atlanta; Orph., Birmingham, 7-12.
DIAMOND and Virginia: Orph., New Orleans; Keith's, Prov., 14-19.
DICKINSON, Rube: Orph., Salt Lake City, 6-12.
DIERO: Hipp., Buffalo.
DINEHART Allen Co.: Keith's, Boston; Alhambra, N.Y.C., 7-12.
DIVINOFF, Ida: Orph., Lincoln; Orph., Kansas City, 6-12.
DOCKSTADER, Lew: Poli's, Hartford.
DOOLEY and Rusel: Orph., B'klyn; Bushwick, B'klyn, 14-19.
DOOLEY and Sayles: Victoria, N.Y.C., 7-12.
DOOLEY, Ray, Trio: Keith's, Toledo, 7-12; Hipp., Cleveland, 14-19.
DORIA, Milo, Co.: Temple, Hamilton, Can.; Keith's, Wash., 7-12; Prospect, B'klyn, 14-19.
DORONTA: Victoria, Charleston, 7-9; Bijou, Savannah, 10-12.
DORR, Marie: Grand, Pittsburgh, 14-19.
DOYLE and Dixon: Orph., B'klyn; Keith's, Prov., 7-12.
DOYLO, James, and Harland Dixon.
DRUMMER, The, of the 76th: Orph., Memphis; Orph., New Orleans, 6-12.
DUFFERY, Bruce, Co.: Keith's, Louisville, 7-12.
DUFFY and Lorenzo: Orph., Kansas City.
DUNFEE, Josephine: Orph., Duluth; Orph., Winnipeg, 6-12.
DUNMORE, Evelyn: Bushwick, B'klyn.
DUPREE and Dupree: Bushwick, B'klyn; Orph., B'klyn, 7-12; Alhambra, N.Y.C., 14-19.
DUPREE, Fred: Pantages, Edmonton; Sherman Grand, Calgary, 7-12; Orph., Spokane, Wash., 14-26.
DURKIN, Kathryn: Orph., Des Moines, 6-12.
DYER, Hubert, Co.: Orph., Oakland; Orph., Sacramento, 7-8; Victory, Stockton, 9, 10; Yosemite, San Jose, 11.
EADIE and Ramsden: Orph., Memphis; Orph., New Orleans, 6-12.
EDWARDS'S, Gus, New Song Revue: Maj., Milwaukee; Orph., Duluth, 6-12; Grand, Syracuse, 14-19.
EL COTA: Keith's, Phila.
ELINORE and Williams: Grand, Syracuse.
"ELOPING": Colonial, Erie; Orph., Montreal, 7-12; Dominion, Ottawa, 14-19.
EL RAY Sisters: Orph., 'Frisco, 6-12.
ENGLISH, Dainty, Trio: Orph., Seattle; Orph., Portland, 6-12.
EARROLL, Bert: Keith's, Columbus; Maryland, Balto., 7-12; Bushwick, B'klyn, 14-19.
EUGENE Trio: Orph., Sacramento; Victory, Stockton, 7-8; Yosemite, San Jose, 9, 10.
EVERETT'S Monkeys: Orph., Portland, Ore.
FAIRBANKS, Douglas, Co.: Colonial, N.Y.C.; Alhambra, N.Y.C., 7-12; Orph., B'klyn, 14-19.
FARRELL, Edward, Auditorium, Manchester, N. H., 30-Dec. 1; Federal, Salem, 3-5; Colonial, Haverhill, 7-9; Portland, Portland, Me., 10-12.
FELIX and Barry Girls: Keith's, Prov., 14-19.
FENTON, Marie: Orph., Salt Lake City; Orph., Denver, 6-12.
FINN and Finn: Orph., Minneapolis; Orph., St. Paul, 6-12.
FISHER and Edwards: Palace, Springfield, 7-12.
FISHER and Green: Grand, Pittsburgh; Keith's, Toledo, 7-12.
FITZGIBBON, Bert: Royal, N.Y.C.; Bushwick, B'klyn, 7-12; Keith's, Phila., 14-19.
FITZGIBBON, Marie: Keith's, Prov., 7-12.
"FIXING the Furnace": Keith's, Cincinnati; Keith's, Indianapolis, 7-12.
FLANAGAN and Edwards: Keith's, Prov.; Prospect, B'klyn, 14-19.
FOGARTY, Frank: Keith's, Louisville; Palace, Chgo., 6-12; Columbia, Grand Rapids, 14-19.
FORD and Hewitt: Orph., B'klyn.
FORD and Truly: Hudson, Union Hill, N. J.
FORD, Bertie: Orph., Portland, Ore.
FORD, Max and Mabel: Keith's, Louisville.
FORDE, Hal: Palace, N.Y.C.; Keith's, Prov., 7-12.
FOSTER, Ed, and Minnie: Victoria, Charleston, 14-16; Bijou, Savannah, 17-19.
FOX and Dolly: Prospect, B'klyn; Keith's, Wash., 7-12.
FOX and Ward: Colonial, Norfolk, 30-Dec. 2; Lyric, Richmond, 3-5.
FOY, Eddie, Co.: Palace, Chgo., 6-12; Keith's, Toledo, 14-19.
FRANKLIN, Irene, and Burt Green: Royal, N.Y.C., 7-12; Alhambra, N.Y.C., 14-19.
FRENCH and His: Keith's, Wash.
FRIDKOWSKI Troupe: Royal, N.Y.C., 14-19.
FRIGANZA, Trixie: Hipp., Cleveland; Keith's, Indianapolis, 7-12.
GALLAGHER and Carita: Maryland, Balto.
GALLOWAY, Louise, Co.: Grand, Pittsburgh, 7-12.
GARDINER Trio: Garrick, Wilmington; Temple, Detroit, 7-12; Temple, Rochester, 14-19.
GARDNER, Jack: Temple, Detroit; Temple, Rochester, 7-12; Victoria, N.Y.C., 14-19.
GASCOIGNE, Cleo: Orph., Duluth, 6-12.
GAUDSMIDTH, The: Maj., Milwaukee, 6-12; Temple, Detroit, 14-19.
GEIGER, John: Orph., Seattle, 6-12.
GENARO and Bailey: Royal, N.Y.C., 7-12.
GENE and Arthur: Orph., Jacksonville; Orph., Tampa, 7-12.
GEORGES, Edwin: Orph., Harrisburg, Pa.
GEORGE, Jack: Orph., Tampa, Fla.; Orph., Birmingham, 7-12; Royal, N.Y.C., 14-19.
GERR and Delaney: Keith's, Cincinnati; Keith's, Indianapolis, 7-12.
GERSDEN, Edgar: Keith's, Cincinnati, 7-12.
GIBSON and Dyso: Bijou, Savannah, 30-Dec. 2; Victoria, Charleston, 3-5; Lyric, Richmond, 14-16; Colonial, Norfolk, 17-19.
GILLETTE, Lucy: Poli's, Hartford; Keith's, Prov., 7-12.
GILLINGWATER, Claude: Orph., Denver; Orph., Lincoln, 7-12.
GILMORE and Castle: Colonial, Norfolk, 7-9; Lyric, Richmond, 10-12; Victoria, Charleston, 14-16; Bijou, Savannah, 17-19.
GLASER, Vaughn, Co.: Temple, Detroit, 7-12; Temple, Rochester, 14-19.
GLEASON and Houlihan: Keith's, Phila.; Maryland, Balto., 14-19.
GOLDEN, Claude: Orph., Los Angeles.
GOLDEN, Morris: Orph., Montreal, Can., 30-Dec. 12; Dominion, Ottawa, 14-19.
GOLDEN Troupe: Victoria, N.Y.C., 14-19.
GORDON and Rica: Temple, Detroit; Temple, Rochester, 7-12.
GORDON John R., Co.: Bushwick, B'klyn, 14-19.
GORDON Kitty: Royal, N.Y.C.; Keith's, Wash., 7-12.

JAMES ELEANOR
McCORMACK & IRVING
"BETWEEN DECKS"
By THOMAS J. GRAY
Direction EDWARD S. KELLER

RAY SAMUELS
The Blue Streak of Vaudeville
Booked Solid United Time

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After Two Successful Years Abroad
IN VAUDEVILLE

ALICE LLOYD
IN VAUDEVILLE
Communications, PAT CASEY

WINONA WINTER
"THE CHEER UP GIRL"
The Season's Daintiest Hit
DIRECTION ALF. T. WILTON

VAUDEVILLE'S MOST BEAUTIFUL POSING ACT
Mme. HENRIETTE DE SERRIS
And a Company of 12 Artists
Direction FRANK EVANS, Inc.

RENA SANTOS
The Girl with the Big Voice

ERNEST ANDERSON and MARJORIE BURT
In Vaudeville for the Season
Booked Solid Direction Jos. M. Schenck

JACK WILSON
AND
FRANKLIN BATIE
In an Impromptu Review

FRANK FOGARTY
The Dublin Minstrel
Direction Albert Sutherland

AL RAYNO'S
BULL DOGS
Bully Comedians Foot Ball Frolics
DIRECTION M. S. BENTHAM

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This Week in New Poses After the Success Last Week (Nov. 23)

CLYDE RINALDO

PRESENTS

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GODDESS OF LIGHT AND BEAUTY WITH FORM DIVINE

IN A

GORGEOUS SPECTACULAR TRANSFORMATION NOVELTY

"VISIONS IN FAIRYLAND"

9 GORGEOUS SCENES Direction, WM. L. LYKENS

GORMLEY and Caffery: Orph., Duluth; Maj., Chgo., 6-12.
GOULD and Ashlyn: Maryland, Balto.; Poli's, Scranton, 7-12; Victoria, N.Y.C., 14-19.
GOULDING, The: Orph., Sioux City; Orph., Omaha, 6-12.
GRANT and Hoag: Orph., Sioux City; Orph., Minneapolis, 6-12.
GRAPEWIN, Chas., and Co.: Orph., Kansas City; Orph., Omaha, 6-12.
GRAZERS, The: Orph., Omaha; Orph., Sioux City, 6-12.
"GREEN Beetle, The": Maryland, Balto.; Maj., Chgo., 6-12.
HALL, Billy Swede: Orph., Denver; Orph., Lincoln, 6-12.
HALPERIN Nan: Colonial, N.Y.C., 7-12; Orph., B'klyn, 14-19.
HANLON Brothers: Orph., Birmingham, 14-19.
HARRIS and Manyon: Poli's, Hartford, 7-12; Keith's, Phila., 14-19.
HART, Marie and Billy: Orph., Duluth; Orph., Winnipeg, 6-12.
HAVEMAN'S Animal Novelty: Prospect, B'klyn.
HAWTHORNE and Inglis: Orph., Harrisburg; Keith's, Wash., 7-12.
HAYES, Brent: Maj., Milwaukee; Maj., Chgo., 6-12.
HAYWARD-Stafford Co.: Orph., Omaha; Palace, Chgo., 7-12; Colonial, Akron, 14-16; Park, Youngstown, 17-20.
HEDDERS, Three: Maryland, Balto., 7-12.
HELEN, Baby: Temple, Detroit; Shea's, Buffalo, 7-12; Shea's, Toronto, 14-19.
HENNINGS, J. and W.: Shea's, Toronto; Temple, Detroit, 7-12; Temple, Rochester, 14-19.
HENRYS, Flying: Grand, Pittsburg, 14-19.
HENSHAW and Avery: Maryland, Balto., 7-12; Keith's, Boston, 14-19.
HERBERT, Hugh, Co.: Royal, N.Y.C., 14-19.
HERLEIN, Lillian: Orph., New Orleans; Orph., Birmingham, 14-19.
HICKEY Brothers, Three: Orph., Des Moines; Orph., Kansas City, 6-12.
HOEY and Lee: Keith's, Prov., 7-12.
HOWARD and Chase: Poli's, New Haven, 7-12.
HOWARD, Charles, Co.: Orph., 'Frisco, 30-Dec. 12.
HOWARD, Great: Prospect, B'klyn; Garrick, Wilmington, Del., 7-12.
HOWARD, Joseph, and Mabie McCrane: Alhambra, N.Y.C.
HOWARD'S Animals: Shea's, Buffalo; Shea's, Toronto, 7-12.
HUGHES, Mrs. Gene: Keith's, Columbus; Maryland, Balto., 7-12; Keith's, Wash., 14-19.
HUNTING and Francis: Victory, Stockton, 2, 3; Yosemite, San Jose, 4, 5; Orph., Los Angeles, 6-12.
HUNTING, L. and M.: Keith's, Phila., 7-12.
HURST, Brandon, Co.: Prospect, B'klyn; Keith's, Wash., 7-12.
HOPKINS Sisters: Orph., Montreal; Dominion, Ottawa, 7-12.
HORLICK Troupe: Hipp., Cleveland; Royal, N.Y.C., 7-12.
HOUDINI, Harry: Keith's, Wash.; Keith's, Phila., 7-12.
HUSSARS, Nine White: Orph., Seattle, 6-12.
HYMACK: Temple, Rochester; Orph., B'klyn, 14-19.
IMHOFF, Conn and Corinne: Orph., Oakland, 30-Dec. 12.
INGE, Claire: Maryland, Balto., 7-12.
IOLEEN Sisters: Dominion, Ottawa, Can., 7-12.
IRWIN, Flo, Co.: Victoria, N.Y.C.
ISHAKAWA Japs: Poli's, Scranton, 14-19.
ISHMED: Orph., Des Moines; Orph., Sioux City, 6-12.
JACK and Foris: Orph., Oakland; Orph., Sacramento, 7, 8; Victory, Stockton, 9, 10; Yosemite, San Jose, 11, 12.
JACKSON, Joe: Orph., Birmingham, 7-12.
JACOBS'S Dogs: Bijou, Savannah; Orph., Jacksonville, 7-12.
JARROW: Colonial, Erie; Grand, Pittsburgh, 7-12.
JARVIS and Harrison: Palace, Springfield, Mass., 7-12.
JEFFERSON, Joseph: Orph., Los Angeles.
JOHNS, Three: Grand, Syracuse, 7-12.
JOHNSON and Wells: Keith's, Prov.
JOHNSTON, Johnny, Co.: Orph., 'Frisco, 6-12.
JOHNSTON, Mabel: Orph., 'Frisco.
JOMELLI, Mme. Jeanne: Orph., Memphis; Orph., New Orleans, 6-12.
JONES, Tom, Co.: Colonial, Erie, Pa., 14-19.
JULIET: Orph., Birmingham; Forsythe, Atlanta, 7-12; Lyric, Richmond, 14-16; Colonial, Norfolk, 17-19.
KALMER and Brown: Orph., Denver; Orph., Lincoln, 6-12.
KAUFMAN Brothers: Keith's, Boston, 14-19.
KAUFMAN, Minnie: Orph., Seattle, 6-12.
KEELER, Mason, Co.: Colonial, N.Y.C.
KELLY and Gallia: Orph., Tampa; Forsythe, Atlanta, 7-12.
KELLY, Andrew: Dominion, Ottawa, Can.
KELLY, Walter C.: Temple, Detroit, 14-19.
KENO and Mayne: Colonial, Erie; Orph., Montreal, 7-12; Dominion, Ottawa, 14-19.
KINSTON and Ebner: Columbia, St. Louis; Orph., Memphis, 6-12.
KRAMER, Joe, Co.: Lyric, Richmond, 30-Dec. 2; Colonial, Norfolk, 3-5.
KRAMERS, The: Columbia, Grand Rapids; Keith's, Toledo, 7-12; Keith's, Columbus, 14-19.
KREMKA Brothers: Orph., Orph., Montreal, Can., 7-12; Dominion, Ottawa, 14-19.
KREMOLIN and Darras Brothers: Palace, Chgo., 6-12.
KRONOLD, Hans: Orph., Kansas City; Orph., Omaha, 6-12.
KURTIS'S Roosters: Prospect, B'klyn; Keith's, Prov., 7-12.
LACKAYE, Wilton, Co.: Hudson, Union Hill, N. J., 7-12.
LAMB'S New Act: Royal, N.Y.C.
"LAWN Party": Temple, Hamilton; Temple, Detroit, 14-19.
LEANDER and Cordova: Garrick, Wilmington.
LE FERVE Duo: Keith's, 14-19.
LEHAR, Franz: Colonial, Norfolk, 7-9; Lyric, Richmond, 10-12.
LE ROEN and Dupree: Orph., Harrisburg, 14-19.
LEIGHTONS: Palace, N.Y.C.
LELANDS, The: Keith's, Phila., 14-19.
LEONARD and Russell: Keith's, Columbus; Grand, Pittsburgh, 7-12; Keith's, Cinti, 14-19.
LESLIE, Bert: Columbia, Grand Rapids; Temple, Detroit, 7-12; Keith's, Rochester, 14-19.
LESTER, Harry B.: Lyric, Richmond, 30-Dec. 2; Colonial, Norfolk, 3-5.
LEVY, Bert: Victoria, N.Y.C., 14-19.
LEWIS and Russell: Orph., Portland.
LEWIS, Henry: Orph., Harrisburg, 7-12.
LIPINSKY'S Dogs: Grand, Pittsburgh; Keith's, Cinti., 7-12.
LLOYD, Rosie: Keith's, Prov.; Bushwick, B'klyn, 7-12; Royal, N.Y.C., 14-19.
LOCKETT and Waldron: Orph., Denver; Orph., Lincoln, 6-12.
LORSE and Sterling: Orph., Birmingham.
"LONESOME Lassies": Poli's, Scranton, 7-12.
LORETTA Twins: Maryland, Balto.; Temple, Detroit, 7-12; Temple, Rochester, 14-19.
LORRAINE and Burke: Keith's, Wash., 7-12.
LOYAL, Sylvia, Co.: Poli's, Scranton, 7-12.
LUCCA, Luciana: Poli's, Hartford; Poli's, Scranton, 7-12.
L'CUILLE and Mlle. Cecile: Palace, N.Y.C.
LYDELL, Rogers and Lydell: Orph., Salt Lake City; Orph., Denver, 6-12.
LYONS and Yosco: Maryland, Balto.
LYRES, Three: Shubert's, Utica, N. Y.; Keith's, Boston, 7-12; Keith's, Prov., 14-19.
LYTTON, Le Roy, Co.: Maryland, Balto.; Grand, Syracuse, 7-12.
MA ERLLE and Ballet: Alhambra, N.Y.C.
MAC and Benton: Keith's, Toledo, 7-12.
MACK and Orth: Keith's, Indianapolis; Keith's, Louisville, 7-12.
MACK and Walker: Orph., Lincoln.
MADDEN and Fitzpatrick: Keith's, Wash.; Victoria, N. Y.C., 7-12.
MAITLAND, Madge: Hudson, Union Hill, N. J., 7-12.
MAJERS: Columbia, St. Louis.
MALLIA and Bart: Bijou, Savannah, 7-9; Victoria, Charleston, 10-12.
MANNY and Roberts: Prospect, B'klyn, 7-12.
MARKLEY, Frank: Colonial, Erie, 7-12; Hipp., Cleveland, 14-19.
MASON, Homer B., and Marguerite Kooler: Alhambra, N.Y.C.
MAXINE Brothers and Bobby: Grand, Syracuse; Hipp., Cleveland, 7-12; Columbia, Grand Rapids, 14-19.
MAYO, Louise: Poli's, Scranton, 7-12.
MAYO and Tally: Temple, Rochester.
McBANS, The: Colonial, N.Y.C.
McCONNELL and Simpson: Columbia, Grand Rapids.
McCORMACK and Irving: Prospect, B'klyn; Poli's, Hartford, 7-12.
McDERMOTT, Billy: Hipp., Cleveland; Forsythe, Atlanta, 7-12; Orph., Birmingham, 14-19.
McDEVITT, Kelly and Lucy: Orph., Montreal; Dominion, Ottawa, 7-12.
McGINN, Frances, Co.: Orph., Sioux City; Orph., Minneapolis, 6-12.
McGOOD, Charles, Co.: Columbia, St. Louis, 6-12.
McGREEVY, Mr. and Mrs. Jack: Keith's, Columbus, 7-12; Keith's, Louisville, 14-19.
McKAY and Ardine: Orph., Winnipeg.
McWATERS and Tyson: Dominion, Ottawa, Can.
MEEHAN'S Dogs: Orph., Los Angeles.
MELVILLE and Higgins: Orph., Birmingham.
MELVINS, Three: Colonial, Erie, Pa., 14-19.
MERCEDES: Orph., Minneapolis; Orph., St. Paul, 6-12.
MERKETT, Bert: Orph., Oakland; Orph., Sacramento, 7, 8; Victory, Stockton, 9, 10; Yosemite, San Jose, 11, 12.
MERLE'S Cockatoos: Maryland, Balto., 14-19.
MERRILL and Otto: Orph., St. Paul; Orph., Minneapolis, 6-12.
METTETTIS, Five: Orph., Denver; Orph., Lincoln, 6-12.
MEYAKO'S Trio: Keith's, Indianapolis; Keith's, Louisville, 7-12; Grand, Syracuse, 14-19.
MILLER and Vincent: Orph., Los Angeles; Spreckles, San Diego, 13-16; Orph., Salt Lake City, 17-20.
MILTON and De Long Sisters: Keith's, Cinti., 7-12; Keith's, Indianapolis, 14-19.
MINKEL and Miller: Bijou, Savannah, 30-Dec. 2; Victoria, Charleston, 3-5; Lyric, Richmond, 7-9; Colonial, Norfolk, 10-12.
MONROE, Channcey, Co.: Keith's, Columbus, 7-12; Columbia, Grand Rapids, 14-19.
MONTGOMERY, Marshall: Grand, Pittsburgh; Keith's, Cinti., 7-12; Keith's, Indianapolis, 14-19.
MOORE and Littlefield: Orph., Salt Lake City; Orph., Denver, 6-12.
MOORE and Yates: Temple, Hamilton, Can.; Orph., Montreal, 7-12; Dominion, Ottawa, 14-19.
MORAN and Wiser: Temple, Detroit; Temple, Rochester, 7-12; Keith's, Indianapolis, 14-19.
MORRIS, Elida: Orph., 'Frisco; Orph., Oakland, 6-12.

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MORTON, Ed.: Maryland, Baltimore; Alhambra, N.Y.C., 7-12; Orph., B'klyn, 14-19.
MORTON, Paul, and Naomi Glass: Victoria, N.Y.C.
MORTON, Sam, and Kitty: Shea's, Buffalo; Shea's, Toronto, 7-12.
MOSHER, Hayes and Mosher: Keith's, Indianapolis, 7-12; Grand, Pittsburgh, 14-19.
MULLANE, Frank: Shea's, Buffalo, 7-12; Shea's, Toronto, 14-19.
MULLEN and Coogan: Colonial, Erie, Pa.; Grand, Syracuse, 7-12; Keith's, Toledo, 14-19.
MURPHY and Nichols: Orph., Birmingham; Hipp., Cleveland, 14-19.
NARDINO, Grazia: Dominion, Ottawa, Can.
NASH, Julia, Co.: Hipp., Cleveland; Dominion, Ottawa, Can., 7-12; Orph., Montreal, 14-19.
NATALIE and Ferrari: Orph., Winnipeg.
NELUSCO and Herley: Maj., Chgo., 6-12.
NEPTUNE'S Garden: Keith's, Indianapolis.
NESBIT, Evelyn: Orph., B'klyn.
NEWHOUSE, Snyder and Ward: Orph., Kansas City, 6-12.
NIBLO'S Birds: Colonial, Erie, 7-12.
NICHOLS, Nellie V.: Keith's, Louisville; Maj., Milwaukee, 6-12.
NIGHTONS, Four: Temple, Rochester.
NINA: Orph., Harrisburg, 7-12.
NONETTE: Keith's, Wash.; Bijou, Savannah, 7-9; Victoria, Charleston, 10-12; Forsythe, Atlanta, 14-16.
NORTH, Frank: Orph., Salt Lake City, 6-12.
NORWOOD and Hall: Shubert's, Utica, N. Y.
NUGENT, J. C., Co.: Orph., Harrisburg, 7-12.
OAKLAND Sisters: Garrick, Wilmington, 14-19.
OAKLAND, Will, Co.: Victory, Stockton, 2, 3; Yosemite, San Jose, 4, 5; Orph., Los Angeles, 6-12.
O'BRIEN, Bennett and Gosler: Hudson, Union Hill, N. J., 7-12.
O'BRIEN-Havel Co.: Orph., Des Moines; Orph., Minneapolis, 6-12.
OKABE Japs: Keith's, Prov.; Orph., B'klyn, 14-19.
O'NEIL, Doc: Keith's, Phila., 7-12.
ORR and De Costa: Royal, N.Y.C.
ORR, Ellen: Royal, N.Y.C.
ORTIZ, Ramona: Prospect, B'klyn.
PANTZER Duo: Keith's, Louisville, 14-19.
PARILLO and Frabito: Alhambra, N.Y.C.; Prospect, B'klyn, 7-12; Royal, N.Y.C., 14-19.
PARSHLEYS, Two: Columbia, Grand Rapids, 7-12.
PAULL and Boyne: Alhambra, N.Y.C.
PAULINE: Orph., New Orleans.
PEARSON and Goldie: Grand, Pittsburgh, 14-19.
PEDERSON Brothers: Keith's, Louisville; Keith's, Phila., 7-12.
"PEKIN Mysteries": Colonial, N.Y.C.; Keith's, Indianapolis, 14-19.
PELOT IER, Pierre: Orph., Seattle, 6-12.
PEPPINO: Temple, Hamilton, Can.; Orph., London, 7-12.
PERRA, Lapita: Keith's, Wash.; Keith's, Phila., 7-12.
PHILLIPS and White: Grand, Pittsburgh; Keith's, Cinti., 7-12.
PIATOV and Glaser: Orph., Sacramento, 7, 8; Victory, Stockton, 9, 10; Yosemite, San Jose, 11, 12.
PIERLOT and Scofield: Orph., Jacksonville; Orph., Tampa, 7-12; Bijou, Savannah, 14-16; Victoria, Charleston, 17-19.
POLLOCK, Milton, Co.: Keith's, Columbus, 14-19.
PORTER and Sullivan: Keith's, Louisville.
POTTS, Ernie, Co.: Orph., Sioux City; Orph., St. Paul, 6-12.
PRIMROSE Four: Bushwick, B'klyn; Keith's, Phila., 7-12; Keith's, Toledo, 14-19.
PRINCE, Arthur: Shea's, Toronto; Maryland, Balto., 7-12; Grand, Pittsburgh, 14-19.
PRITCHETT Bill: Keith's, Indianapolis, 7-12; Columbia, Grand Rapids, 14-19.
PUCK, Harry and Eva: Keith's, Columbus; Keith's, Columbus, 7-12; Hipp., Cleveland, 14-19.
QUIROGA: Maj., Milwaukee, 6-12.
RAJAH, Princess: Orph., Frisco, 30-Dec. 12.
RAY, John and Emma: Columbia, St. Louis; Orph., Memphis, 6-12.
RAYMOND and Bain: Maryland, Balto., 14-19.
RAYMOND and Caverly: Poli's, Scranton; Alhambra, N.Y.C., 14-19.
RAYMONDE: Royal, N.Y.C., 7-12.
REDFORD and Winchester: Bushwick, B'klyn.
"REDHEADS, The": Orph., Frisco; Orph., Oakland, 6-12.
REISNER and Gores: Orph., Des Moines; Orph., Sioux City, 6-12.
REYNOLDS and Donegan: Keith's, Wash., 14-19.
RICE and Cohen: Royal, N.Y.C.
RICH, Gladys: Royal, N.Y.C.
RICH, Sully and Scott: Maryland, Balto., 14-19.
RICHARD Brothers: Bijou, Savannah, 30-Dec. 2; Victoria, Charleston, 3-5; Orph., Jacksonville, 7-12; Orph., Tampa, 14-19.
RICHARDS and Kyle: Keith's, Cinti.; Keith's, Indianapolis, 7-12.
RIGGS and Witchie: Colonial, N.Y.C.
RIGOLETTO Brothers: Poli's, Hartford, 7-12.
RINGI, Blanche: Keith's, Boston; Bushwick, B'klyn, 7-12.
RITCHIE, Adele: Victoria, N. Y.C.
ROACH and McCurdy: Keith's, Toledo; Hipp., Cleveland, 7-12; Orph., Birmingham, 14-19.
ROBBINS: Keith's, Prov.; Royal, N.Y.C., 7-12; Prospect, B'klyn, 14-19.
ROCHESTER, Claire: Keith's, Toledo; Keith's, Columbus, 7-12; Keith's, Cinti., 14-19.
RODERS, Four: Colonial, Erie, Pa.; Keith's, Boston, 7-12; Bushwick, B'klyn, 14-19.
ROGERS, Mr. and Mrs. Robert: Prospect, B'klyn.
ROGERS, Will: Maj., Milwaukee; Maj., Chgo., 6-12.
ROONEY and Bent: Maj., Chgo., 6-12.
ROSS, Charles J.: Hipp., Cleveland, 7-12.
ROSS, Eddie: Temple, Rochester, 7-12; Bushwick, B'klyn, 14-19.
ROYAL'S Dogs: Columbia, St. Louis, 6-12.
ROYE, Ruth: Shubert's, Utica; Temple, Detroit, 7-12; Temple, Rochester, 14-19.
ROZELLA and Rosella: Bijou, Savannah, 14-16; Victoria, Charleston, 17-19.
RUEGGER, Elsa: Orph., St. Paul.
RYAN and Lee: Temple, Rochester; Shea's, Buffalo, 7-12; Shea's, Toronto, 14-19.
RYAN and Tierney: Maj., Milwaukee, 6-12.
SALES, Chick: Keith's, Phila.; Keith's, Boston, 7-12; Keith's, Prov., 14-19.
SALON Singers: Keith's, Phila., 14-19.
SALVAGGIS: Orph., Des Moines, 6-12.
SAMAYOA: Columbia, Grand Rapids, 7-12.
SAMUELS, Ray: Maj., Milwaukee; Columbia, St. Louis, 6-12.
SARCHO, Captain: Orph., Harrisburg, Pa.; Shubert's, Utica, N. Y., 7-12; Dominion, Ottawa, Can., 14-19.
SCENES from Grand Opera: Bushwick, B'klyn.
SCHAFFER, Sylvester: Keith's, Cinti.; Keith's, Louisville, 7-12; Hipp., Cleveland, 14-19.
"SCHOOL Playground": Keith's, Cinti.; Keith's, Indianapolis, 7-12; Keith's, Louisville, 14-19.
SCHWARZ Brothers: Orph., Sioux City; Orph., Des Moines, 6-12.
SEBASTIAN and Bentley: Orph., Portland.
"SEMINARY Scandal": Forsythe, Atlanta; Colonial, Norfolk, 7-9; Lyric, Richmond, 10-12.
SEMON, Charles: Orph., Minneapolis; Orph., Winnipeg, 6-12.
"SERGEANT Bagby": Temple, Rochester; Grand, Pittsburgh, 7-12; Keith's, Cinti., 14-19.
SEYMOUR and Dupree: Colonial, Erie, 7-12.
SHANNON and Annis: Hipp., Cleveland, 7-12; Keith's, Cincinnati, 14-19.
SHARROCKS, The: Alhambra, N.Y.C.
SHAW, Lillian: Victoria, N.Y.C.
SHAYNE, Matthews, Co.: Orph., Montreal.
SHERMAN, Mabel, and Arthur Utitz: Alhambra, N.Y.C.
SHIP, Slave: Victoria, N.Y.C., 7-19.
SHIRLEY, Eva: Poli's, Scranton.
SHONE, Hermine, Co.: Orph., St. Paul, 6-12.
SIMMS, Willard, Co.: Orph., New Orleans.
SKATERS, Bijou: Prospect, B'klyn, 7-12; Alhambra, N. Y.C., 14-19.
SLEMONS, Fredericka: Orph., Lincoln.
SMITH, Irene and Bobby: Columbia, Grand Rapids; Lyric, Richmond, 7-9; Colonial, Norfolk, 10-12; Keith's, Columbus, 14-19.
SNOWDEN Elphye, Co.: Orph., Oakland, 30-Dec. 12.
SOCIETY Buds: Bushwick, B'klyn.
SOLTL Duo: Orph., Kansas City; Orph., Omaha, 6-12.
SONG Birds, Six Little: Keith's, Prov., 7-12.
SOSMAN, Fred: Orph., New Orleans; Orph., Birmingham, 7-12.
SPICA'S Hand: Colonial, Norfolk, 14-16; Lyric, Richmond, 17-19.
SPIEGEL and Jones: Orph., Jacksonville; Orph., Tampa, 7-12; Bijou, Savannah, 14-16; Victoria, Charleston, 17-19.
SPINETTE Quintette: Orph., Seattle; Orph., Portland, 6-12.
STANLEY, Aileen: Columbia, St. Louis, 6-12.
STANLEY, Stan, Trio: Orph., Lincoln.
STANLEYS, The: Royal, N.Y.C.
STEPP, Goodrich and King: Orph., Montreal.
STEVENS, Edwin, Co.: Orph., Des Moines, 6-12.
STEWART and Donohue: Colonial, Norfolk, 30-Dec. 2; Lyric, Richmond, 3-5.
STEWART and Keeley: Hudson, Union Hill, N. J., 7-12.
STICKNEY'S Circus: Victoria, Charleston, 30-Dec. 2; Bijou, Savannah, 3-5; Orph., Jacksonville, 7-12; Orph., Tampa, 14-19.
SULLIVAN, Arthur, Co.: Orph., Montreal.
SUMIKO, Madam: Victoria, N.Y.C.
SURATT, Valeska, Co.: Columbia, St. Louis, 6-12.
SWOR and Mack: Orph., Los Angeles, 30-Dec. 12.
TANGUAY, Eva: Orph., B'klyn, 7-12; Keith's, Phila., 14-19.
TASKER, Ann: Victory, Stockton, 2, 3; Yosemite, San Jose, 4, 5; Orph., Los Angeles, 6-12.
"TATE'S Motoring": Orph., Memphis; Orph., New Orleans, 6-12.
TAYLOR, Eva, Co.: Keith's, Cinti., 7-12.
TEDDY, Alice: Maryland, Balto., 7-12; Keith's, Phila., 14-19.
TELEPHONE Tangle: Temple, Rochester; Keith's, Phila., 14-19.
THAW and Clifford: Orph., B'klyn.
THOMPSON, Charles: Forsythe, Atlanta; Bijou, Savannah, 7-9; Lyric, Richmond, 14-16; Colonial, Norfolk, 17-19.
THORNTON, James and Bonnie: Bushwick, B'klyn; Hudson, Union Hill, N. J., 7-12.
THOSE French Girls: Shea's, Toronto.
TIGER, Harry and Babette: Palace, Chgo., 6-12.
TIMBERG, Herman: Columbia, Grand Rapids; Keith's, Louisville, 14-19.
TOYO Troupe: Temple, Detroit; Temple, Rochester, 7-12.
TRANSATLANTIC Trio, Columbia, St. Louis, 6-12.
TRAVILLA Brothers: Orph., Frisco; Orph., Sacramento, 7, 8; Victory, Stockton, 9, 10; Yosemite, San Jose, 11, 12.
TREAT'S SEALS: Shea's, Toronto; Dominion, Ottawa, 7-12; Orph., Montreal, 14-19.
TREVITT'S Military Dogs: Grand, Pittsburgh, 7-12; Hipp., Cleveland, 14-19.
TRIX, Helen: Shea's, Toronto; Orph., Montreal, 14-19.
TROVATO: Orph., Frisco; Orph., Oakland, 6-12.
TSUDA, Harry: Orph., Des Moines; Orph., Omaha, 6-12.
TURELLY: Grand, Syracuse, 14-19.
TUSCANO Brothers: Grand, Syracuse.
TWISTO: Temple, Hamilton, Can.; Hudson, Union Hill, N. J., 14-19.
TYPES, Three: Orph., Salt Lake City, 6-12.
UEMA, Hatty: Victoria, Charleston, 30-Dec. 2; Bijou, Savannah, 3-5; Orph., Jacksonville, 7-12; Lyric, Richmond, 14-16; Colonial, Norfolk, 17-19.
USHER, Claude and Fannie: Keith's, Phila.; Hipp., Cleveland, 7-12.
VADIE, Maryon, Mlle., Co.: Orph., Minneapolis, 6-12.
VALLI, Muriel and Arthur: Shea's, Toronto; Harris, Pittsburgh, 7-13; Lyceum, Canton, O., 14-17; Victoria, Wheeling, W. Va., 18-20.
VAN and Schenck: Shea's, Buffalo; Shea's, Toronto, 7-12; Victoria, N.Y.C., 14-19.
VAN, Charles and Fannie: Keith's, Prov.; Orph., Montreal, Can., 14-19.
VAN BERGEN, Martin: Orph., Salt Lake City, 6-12.
VAN, Billy B., Co.: Orph., Seattle; Orph., Portland, 6-12.
VANINOFF and Louie: Keith's, Toledo; Keith's, Columbus, 7-12; Keith's, Cinti., 14-19.
VAN HOVEN: Poli's, Hartford; Keith's, Boston, 7-12.
VANTON, Ed, and Buster: Victoria, Charleston, 7-9; Bijou, Savannah, 10-12; Orph., Jacksonville, 14-19.
VIOLINSKY: Orph., Seattle; Orph., Portland, 6-12.
VOLUNTEERS, The: Temple, Detroit, 14-19.
VON TILZER and Nord: Victoria, N.Y.C.
WAKEFIELD, Willa Holt: Orph., B'klyn; Keith's, Boston, 14-19.
WALDEMAR, Young and Jacobs: Maj., Milwaukee; Maj., Chgo., 6-12.
WALLENSTEIN and Freeby: Orph., Winnipeg.
WALTON, Maurice and Florence: Palace, N.Y.C.
WARD and Cullen: Victory, Stockton, 2, 3; Yosemite, San Jose, 4, 5.
WARD, Belle and Ward: Orph., Memphis; Orph., New Orleans, 6-12.
WARD, Will, and Girls: Orph., B'klyn, 7-12.
WARNER, Genevieve: Victory, Stockton, 2, 3; Yosemite, San Jose, 4, 5; Orph., Frisco, 6-12.
WEBB and Burns: Colonial, N.Y.C.; Alhambra, N.Y.C., 7-12.
WEBER and Capitola: Grand, Syracuse, 7-12.
WEBER, Charles: Orph., Kansas City; Orph., Des Moines, 6-12.
WERNER, Amoras: Keith's, Louisville.
WESTON and Claire: Orph., Omaha, 6-12.
WESTON and Leon: Maj., Milwaukee; Palace, Chgo., 6-12.
WESTON, Willie, Co.: Maryland, Balto., 14-19.
WHEELER, Bert, Co.: Poli's, Hartford, 14-19.
WHITE and Jason: Orph., Salt Lake City, 6-12.
WHITMAN, Frank: Keith's, Boston, 14-19.
WILDE, Mr. and Mrs. G.: Grand, Pittsburgh; Keith's, Indianapolis, 7-12; Grand, Syracuse, 14-19.
WILLIAMS and Wolfus: Orph., Portland.
WILLIAMS, Thompson and Copeland: Victoria, N.Y.C.
WILLIE Brothers: Orph., B'klyn.
WILLS and Hassen: Grand, Pittsburgh.
WILLS, Nat M.: Columbia, Grand Rapids; Grand, Pittsburgh, 7-12; Keith's, Columbus, 14-19.
WILSON and Pierson: Orph., Jacksonville, 14-19.
WILSON, Doris: Orph., Jacksonville; Orph., Tampa, 7-13.
WILSON, Frank: Orph., Minneapolis; Orph., Duluth, 6-12.
WILSON, Jack and Katie: Orph., B'klyn; Keith's, Wash., 14-19.
WOOD, Britt: Keith's, Boston; Shea's, Buffalo, 14-19.
WOOD, Maurice: Bushwick, B'klyn; Hudson, Union Hill, N. J., 14-19.
WRIGHT and Albright: Orph., Jacksonville; Orph., Tampa, 7-12.
WRIGHT, Cecilia: Keith's, Indianapolis, 14-16.
WYNN, Bessie: Bijou, Savannah, 30-Dec. 2; Keith's, Wash., 30-Dec. 5; Keith's, Phila., 7-12.
YORKE, Riley and Fanny: Lyric, Richmond, 30-Dec. 2; Colonial, Norfolk, 3-5.
YORKES, Nat, Dogs: Grand, Syracuse, 7-12.
YVETTE: Orph., Tampa.
ZERTHO'S Dogs: Orph., Des Moines; Orph., Minneapolis, 6-12.

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Direction HARRY WEBER

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MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

COMMENT AND SUGGESTION

BIG NAMES AND BIG STORIES

FILM manufacturers who think they are assuring good stories by opening the safe door and throwing a few thousand dollars to an author with a big reputation are prone to complain of unjust criticism when we find fault with the general quality of screen stories. These same picture magnates would probably be rudely shocked should a kind Providence sudenly endow them with a sense of humor enabling them to see themselves as the prominent authors do.

Has anyone noticed any really *original* material being given to the screen by the well-known literary lights? Has any "big name" suddenly stumbling upon a "big idea" thought of giving it to the screen first? Or rather isn't it a case of ransacking the old trunk, digging out the manuscript that never sold, or the novel or play that has lived its life and passed into the beyond, or rehashing the oldest tricks of melodramatic stage and calling it a "mystery serial?"

Why attempt a process of self-deception? Why point to the name of a prominent author and say, "See what progress the motion picture is making, we now have Biggleaby Bigname writing photoplays." Not one of the galaxy of literary lights now drawing checks from film companies has contributed a flash of original thought that compared with that furnished by any one of a dozen authors known only to screen fame—Lois Webber may be mentioned as an illustrious example.

The screen is getting much better treatment from the players of established reputations in the legitimate and now appearing before the camera. JOHN BARRYMORE loses little of his power to make us laugh, MARGUERITE CLARK'S winsome personality is not dimmed, nor does the camera rob ETHEL BARRYMORE of her hold on the emotions. EDWARD ABELES, DUSTIN and WILLIAM FARNUM, MACLYN ARBUCKLE—the list of those whose names are as worthy of shining in Broadway's electric lights for a photoplay as well as a stage production is almost endless. These players will reap the benefit of conscientious effort on the screen through the widened popularity that will result from their reaching fields where they were heretofore strangers. We do not believe that any one—with the possible exception of Dr. DANIEL CARSON GOODMAN—would assert that any of the famous authors occasionally lending their names to the screen are benefiting any further than the direct return in dollars and cents.

GETTING THE MONEY

WHEN the financial history of the present period is written, we hope that, in the midst of the talk about the tightness of the money market, the historian will give a line or two of credit to the promoters of film companies who apparently have an "Open sesame," to Wall Street's purse strings. It is not pleasant to consider the present condition of the film field had capital been as difficult for picture men to secure during the past half year as it has been for the majority of industries. While staid, established factories were starving for want of capital, with Wall Street turning a stony glare, it has needed but the sweet sound of the word "motion pictures" to produce a ready flow of the yellow metal. And the drain is no slight one. The "angel" of a musical comedy never wrote his signature in an entire season to half the checks a film company backer may be called on to scribble in a single day.

Of course, the flow is not without end. The men who are now casting their bread upon the waters will soon look for its return—buttered. And there are some who will be fortunate to receive crumbs. Then there will be "weeping, and wailing, and gnashing of teeth," and some there will be to say that the "bottom has dropped out of the picture business," when in truth it will be only the false bottom, built by easy money, and predestined to a short life. But the "angels" will concede that, though short, it has been a merry one.

THREE CHARACTERISTIC POSES OF RUTH ROLAND.
Who Is to Be Featured by Kalem in a New Series Starting Soon.

OLIVER MOROSCO'S VIEWS

OLIVER MOROSCO enters the film field with a reputation as a "wise" showman. His career as a Broadway producer has been a short one, but it has also been successful beyond the run of luck usually accorded legitimate producers. Mr. Morosco has displayed his showmanship again with the very first step taken into the screen producing field by making affiliations that place him in the foremost rank of picture manufacturers at the very outset. An Oliver Morosco starting out alone would be problematical as a film man, the same Oliver Morosco allied with Frank Garbutt and the Bosworth Company is an assured factor.

While there is little that is entirely new in Oliver Morosco's views of the motion picture situation, they are interesting for their frankness, and because they give the opinions of a theatrical manager, recently converted, and still looking on the screen through the blue-colored glasses of the stage producer.

"To me, the motion picture field appears unlimited," says Mr. Morosco. "As long as people like to see stories illustrated there will be successful motion pictures. But I believe the art of animated illustration will improve as greatly as have our illustrated magazines of today as compared with the old chalk drawings and wood cuts of the past. The feature film appears to me to be the big thing of the future on the screen. But I do not intend to make motion pictures of any of my plays until I am entirely through with them as stage productions. 'The Bird of Paradise' and 'Peg o' My Heart' will undoubtedly make wonderful pictures, but they will not be seen on the screen until they have been given their full life on the stage.

"You see, the limitations in motion picture productions are not as confining as in the acted drama. Screen plays do not have to possess the literary ability that the older drama demands. Plays which have been only moderate successes on the stage may be enlarged and when filled in with sufficient action, heart interest and comedy are sure to make good picture dramas.

"You can put melodrama of the crudest kind into a story and people will think it great. Put the same melodrama on the stage and your audiences will think it terribly overdrawn, because they hear the words of the story spoken. But in the speechless drama of the screen you can produce stories that would seem melodramatic if accompanied by dialogue. Of course, you have also the advantage of being able to depict scenes which on the stage can only be talked about.

"I have had a wide experience as a manager of stock companies in theaters and it is my conservative opinion that moving pictures will affect the stock company seriously. Fortunately I am in a better position than most stock managers, because I do not produce many stock plays. My theaters and energies are devoted almost entirely to original productions. This serious opposition, therefore, has little fear for me, but the ordinary stock manager will be up against it. The screen drama may not actually drive him out of business, but it will reduce his earnings and increase his expenses and narrow the chances for profit to a slim margin.

"At the present time many producers are releasing their plays to motion picture producers before they release the stock rights. This means that the public often can see a play in pictures for ten cents before it is available for the resident stock companies. No first-class stock company can operate upon such a scale of prices and hope to succeed.

"This week I am making an experiment with motion picture opposition. At my stock theater in Los Angeles I had contracted to produce two new plays. The other day in glancing over the theatrical advertisements I noticed that a ten cent picture theater announced 'Ready Money.' I had a contract to present this play in stock so I have set the two new productions back and will present the Montgomery play at the same time it is running at a popular picture house. I will watch the experiment and see what effect this opposition will have. Under ordinary circumstances 'Ready Money' would be a big success at my stock theater."

ON THE PACIFIC COAST

Exclusive correspondence for THE MIRROR

BLANCHE SWEET,
Now Working at Lasky's Los Angeles Studio.

LOS ANGELES (*Special*).—Censorship is such a tame game in Los Angeles that women of the initial board have resigned, stating that they can employ their time to better advantage. Mrs. R. K. Foster, Miss Florence Moore, and G. W. Parsons have thrown up the sponge. Mrs. Elizabeth Hutchins, of the Ebell Club; A. P. Tugwell, president of the Exhibitors' League, and E. T. Jorgensen, a newspaper man, are prospective for the job. Down to date there has been much brotherly love between the board and exhibitors and exchanges. No Chicago effects have been tried. It is believed that sanity also will reign under the new board.

Carl Laemmle has left after an extended visit to Universal City and the Hollywood plant. During his visit the rumor spread that the recent purchase of outside stock was made by agents of Mr. Laemmle, who certainl acted like a permanent member of the organization while here.

Blackwell Gives Taylor Charge

Carlyle Blackwell announces that William D. Taylor will have entire charge of producing at the feature studio in Edendale. Mr. Taylor, who will be remembered as Captain Alvares in the Vitagraph feature of that name, has made a success of directing and now has hitched up with Blackwell.

The status of the Glendale dramatic studio here now is: J. B. McGowan, directing Helen Holmes and company, and James Horn, directing Ruth Roland in a series. Marshal Neilan continues to hurl the Salem comedy troupe into laughable situations, at the same time raising the green flag every time John O'Brien rides past from the Mutual studio.

Mrs. Leslie Carter contributed a quiet surprise in her work for the screen here. It is declared that the actress not only adapted herself to the situation called for in this partially new work, but "registered" beautifully in all the action given her in "The Heart of Maryland," which is being produced by Herbert Brenon. Other prominent stage geniuses have not arrived so easily, when plunging into the film game.

David Horsley's recently purchased collection of Bostock animals is on its way to this city. Charles Fais, acting for Horsley's new company, is endeavoring to decide upon a studio and will install a company soon after the lease is signed.

Business of Shocking Society

Mary Alden no longer is a tight-rope walker. The sweet-faced star of the Griffith-Majestic company, who stirred the multitudes to admiration in "The Battle of the Sexes," has closed her eyes to the glitter of spangles and the lure of the "big top," and hereafter merely will be a film actress. Naturally this tight-rope subject will come as a surprise, if not a shock, to the majority of Miss Alden's friends. They probably will deny it, but the fact remains that a close relative disclosed the secret to a group of perfect strangers. The Western custom of inquiring one's business at first acquaintance was responsible for the whole surprising state of affairs. Miss Alden and her kin were dwelling quietly at a pretentious resort hotel, hoping for privacy and peace. But curious guests gathered about one of the family party the second day and applied the pump. This so jarred the victim that she replied: "Miss Alden, the one over there, is a tight-rope walker. The mousey appearing girl by her side is a bareback rider. I work a little shell game with the show myself." Thereupon select society of the community was so shocked that it curled up for days and Miss Alden's party enjoyed some very exclusive rest. Miss Alden says that anyone wishing to use this method to secure privacy during vacation is welcome, as she has no patent on it.

S. S. Hutchinson, the American official, is a frequent visitor to Los Angeles and the South now. His activities are increasing with the addition of a four-reel feature to the studio output. Director Thomas Ricketts and wife, of the same corporation, paid us a visit also. Mr. Ricketts was looking for talent.

Beranger Now Directing

George A. Beranger now is directing for the Majestic. Up to a week ago he acted as Griffith's assistant. Beranger's first production will be "The Baby's Ride."

Dorothy Gish is featured in "The Better Way." If Director Cabanne puts it on better than all the previous "Better Ways" seen on the screen so persistently, he will win out in a big field. "Spec" Woods, please write.

Al. Christie has 'em both at work—his two Nestor comedy companies. Cheerful Eddie Lyon makes the plunge as a regular director with Lee Moran, his old running mate, and Victoria Ford as first aids. Christie will whoop along with No. 1 company, playing "Billie" Rhoden and Jack Lilion in the leads. Jack is the boy who put over the strong stuff in a number of Griffith dramas and is said to be there in farce also.

Ince has enlarged his Inceville Fire Department by adding many ranch and other deckhands to the force. He drills the "boys" regularly and frequently ventures the pleasing information that they are "gallant fire laddies." As the great extent of property owned by that company is well covered with brush, with many expensive buildings, the defensive activities are no joke. But when the merry press agent asks us to believe that Ince is preparing to build and then burn one building per month, just like that, merely to keep the laddies in practise, we sure chortle some.

Stella Razeto is absolutely satisfied at last. Her celebrated Hungarian spaghetti hound has acted in the pictures. Much excitement at the Selig studio.

The Donald Crisp has no consideration for genius. Sunday he suddenly felt the need of a mob scene. There were no extras on hand, all being at church. Crisp didn't worry. Instead, he rounded up the regulars present and secured a fine character mob. There was "Spec" Woods, photoplay manager, leading the whooping, charging multitude, while behind him streamed the Gish girls, Irene Hunt, Jack Conway, Cameraman Billie Bitzer, Mae Marsh, Director W. C. Cabanne, Fay Tincher, Directors Eddie Dillon, Jack O'Brien and Fred Kelsey. The only missing character man was Griffith himself. This celebrated aggregation of noise and type will be seen only in "His Lesson," a Majestic release. It will present the only all-star mob extant.

Wallace Reid and wife (Dorothy Davenport) are cup winners at the tango contests. They landed the last one on Friday the 13th.

George Melford went to Catalina with his Lasky company for scenes in his first picture under that brand. Edith Taliaferro, Tom Forman and fifty other players made the trip to the isle of picturesque locations.

Little by little we are learning all about D. W. Griffith, from riding raging broncos to driving untamed automobiles. This time, says Sephus Keefe, the erete director won the 100-yard dash in the Mutual yard. He raced against such sprinters as Eddie Dillon, forty-two around the belt; Jack O'Brien, who hasn't walked a block in a year outside of work; "Sheriff" Arthur Mackley, who trained on horseback; Eugene Pallette and others as prospective. The time of eleven seconds flat for the hundred yards, also alleged, is going some. As Donald Crisp held a Big Ben alarm clock on the contest, the time must be accepted as official.

One of the many interesting incidents during the production of "The Clansman" was the orchestra in the theater during the scenes depicting the assassination of President Lincoln. A dummy orchestra was on hand, but D. W. Griffith had his own notions, as usual. He engaged professional musicians, who played real music at the proper time.

Harry Pollard has begun the first of his four-reel features for the American Company at Santa Barbara. Naturally, the beautiful Margarita Fischer will be featured. William Carroll has been engaged for this special company. He is a character man of note. Mr. Pollard will play in these features when necessary, but will direct all of them.

W. B. WILSON.

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A most vivid story eloquently told in pictures, the scenes of which are placed in the great North Woods. From the pen of MAIBELLE HEIKES JUSTICE, and one of her best. The tale is based on an Indian superstition. This picture is a relief from the conventional photoplay.

HEARST-SELIG NEWS PICTORIAL—No. 83
Released Monday, Dec. 14 One Reel

More new European war pictures taken by our own camera men on the battlefields. Thrilling, exciting and interesting. First showing in America.

THE MAN FROM THE EAST
Released Tuesday, Dec. 15 One Reel

Another of those delightful and exciting TOM MIX pictures in which this indefatigable hero performs his extraordinary feats of horsemanship while portraying a lover in a pretty story.

THE TEST
Released Wednesday, Dec. 16 One Reel

Those sterling Selig players, THOMAS SANTSCHI and BESSIE EYTON present a series of most amusing events which are part of an unusually interesting sea drama, written by JAMES OLIVER CURWOOD. The two stars perform some swimming "stunts." It is an excellent picture.

HEARST-SELIG NEWS PICTORIAL—No. 84
Released Thursday, Dec. 17 One Reel

Again first in the field with original European war pictures taken on the battlefields by our own camera men. Also interesting news pictures of other international events. First time shown in America.

THE TAIL OF A COAT
Released Friday, Dec. 18 One Reel

A genuine Selig comedy which will delight all audiences. The principal parts are played by LYLLIAN BROWN LEIGHTON, ELSIE GRISWOLD, JOHN LANCASTER and MID SMITH. It is a story of a family trying to break into society. Full of laughs.

THE LADY OR THE TIGERS
Released Saturday, Dec. 19 One Reel

One of those enormously popular Selig-Jungle-Zoo wild animal pictures in which the talented KATHLYN WILLIAMS works in a den of ferocious tigers and puts them through their "stunts."

In the Days of the Thundering Herd

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(In preparation) "THE CLANSMAN"

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Under the personal direction of

D. W. Griffith

MARY ALDEN

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Los Angeles, Cal.

"The Clansman" "Battle of the Sexes"

FRANK POWELL

Feature Producer---The Box Office Attraction Co.

COMING *IN PREPARATION*

"A Fool There Was" Wilton Lackaye in "The Children of the Ghetto"

SCREENERS' BALL A HIT

Fifteen Hundred Attend Third Annual Affair at the Hotel Astor

Over fifteen hundred persons attended the third annual ball of the Screen Club held in the grand ballroom of the Hotel Astor last Wednesday evening. Practically all of the celebrities of the film field in the East were present and took part in the grand march, which was led by President James Kirkwood and Mary Pickford.

The box-holders included President James Kirkwood, Founder King Baggot, Vice-President Ben Wilson, Siegmund Lubin, Romaine Fielding, Frank Tichenor, Mark Dintenfass, Vitagraph Company, Thanhouser Company, Universal Film Mfg. Company, J. Searle Dawley, Thomas A. Edison, Inc., Nicholas Power Company, *Moving Picture World*, F. G. Pappa, Anthony P. Kelly, Helen Gardner and Charles L. Gaskill, Jule Burnstein and Alan Hale, World Film Corporation, K. C. Booking Company, William Fox Box Office Attractions, Famous Players, Solax Company, Tiffany Film Corporation, Jesse L. Lasky Company, All Star Corporation, Alco Film Company, Excelsior and Favorite Players, Alliance Film Corporation, Oscar Lund, Francis and George Powl, Peerless Film Company, and the New York Motion Picture Company.

The next social event of the Screen Club is a beefsteak dinner and entertainment to be held at the club house, Saturday evening, Dec. 12. Joe Farnham will act as toastmaster, and the festivities will begin at 10 o'clock.

CALIFORNIA TO WORLD

Selznick Organization to Release California Films in Future—"Mrs. Wiggs" First

The California Motion Picture Corporation, through Alexander E. Beyfuss, general manager, has effected a plan to release its feature productions through the World Film Corporation. The initial offering under this plan will be a five-reel production of "Mrs. Wiggs of the Cabbage Patch," adapted from the novel by Alice Hegan Rice, as dramatized by herself and Anne Crawford Flexner, and originally produced by Liebler and Company. This feature will be released on Jan. 4. Beatriz Michelena, whose work in "Salomy Jane," has made her famous in filmdom, will be starred as Lovey Mary. Her support will include Blanche Chapman and Andrew Robson.

On Jan. 18 the California Motion Picture Corporation will release "Mignon," in a prologue and four parts, through the World Film Corporation. Beatriz Michelena is seen in the title-role.

WILBUR LEAVES PATHE

Screen Star Has Several Offers, But Future Is Not Yet Decided

Crane Wilbur's contract with the Pathe Company terminated with the completion of the "Perils of Pauline" series, and he has left the ranks of that organization to consider several flattering offers from feature concerns. Mr. Wilbur has not yet given any intimation concerning the company in whose pictures he will next be seen.

For several years Crane Wilbur has been Pathe's representative American male star. He has been in pictures four years, never having appeared in the productions of any other firm. It was in Pathe releases that he gained his wide popularity and he leaves Pathe with the kindest of feelings.

JACKIES MAKE PROTEST

Navy Yard Tars Assert That the Screen Libels Uncle Sam's Men

Sailors in the New York Navy Yard have forwarded a petition to Secretary of the Navy Daniels, objecting to the way sailors are portrayed in moving pictures. They have also interested a Brooklyn woman, a member of the Advisory Committee on Moving Pictures, who will lay the matter before License Commissioner Bell and the National Board of Moving Picture Censors.

In their petition to the Secretary they say that in moving pictures sailors usually are shown as rough, uncouth creatures, whose life is one debauch. This gives the public the idea that sailors are disreputable characters, which is untrue.

LASKY GETS HARRY WOODRUFF

Harry Woodruff left New York last Saturday for Los Angeles, where he will immediately start work on a Lasky feature production of "A Gentleman of Leisure," John Stapleton's success, which had a long run in New York and throughout the country when produced two years ago.

This production, to be made under the direction of Cecil B. De Mille, marks Mr. Woodruff's screen debut. General Manager Goldfish, of the Lasky Company, states that "A Gentleman of Leisure" will be released in February.

TWO PLAYERS WED

Leah Baird, of the Vitagraph players, was married last Wednesday after the ceremony attending the Screen Club Ball and receiving the congratulations of her many friends in the industry. The bridegroom is not in the profession.

Victor Potel, Essanay's "Slippery Slim," paid a visit to a San Francisco justice of the peace last week and left, the husband of Miss Mildred Pam, of Chicago, daughter of Leopold Pam, a theatrical manager. Mr. and Mrs. Pam are making a honeymoon trip to the South before returning to the Essanay Niles studio.

FILM STARS NEAR DEATH

LOS ANGELES (*Special*).—Four stars of the motion picture screen are near death here, two accidents and pneumonia being responsible. Latest reports from the hospitals, however, hold out hope for the recovery of all four.

Dorothy Gish, the Griffith-Mutual star, was struck by an automobile and dragged forty feet before the big machine could be brought to a stop. Miss Gish was hurriedly removed to the hospital where it was found that her left side was frightfully torn, and a toe cut off. The surgeons say that the case is hopeful, though they do not expect the Mutual player to be able to leave the hospital before a month.

J. P. McGowan, Kalem director, while working on one of the "Hazards of Helen" pictures fell from a telegraph pole and was seriously injured. It is not thought that he can completely recover for three months.

On Saturday his friends in the film colony had despaired of the life of Ford Sterling, the Universal comedian, who was laid up with typhoid pneumonia. Sterling passed through the crisis, however, and rallied strongly being now reported on the high road to a speedy recovery. Helen Holmes, the "Helen" of Director McGowan's Kalem series, is another player who has just had a narrow squeak, double pneumonia being to blame. Miss Holmes is now reported out of danger.

W. E. WING.

DIGBY BELL, AS MR. PIPP, ASSERTS HIMSELF.
From "The Education of Mr. Pipp." All Star, Released by Alco.

FILM FIRMS IN COURT

Thirty-two Companies in World Tower Accused by Fire Prevention Agent—Plan a Film Storage Building

Thirty-two film companies with offices in the World's Tower Building, 110 West Fortieth Street, were brought to court last Friday charged with violating the fire laws relative to the storing of film. The defendants were held for trial at a later date by Magistrate Barlow.

It is alleged in some of the cases that the film companies have no permit for the storage of film, and it is also pointed out that there are two theaters within fifty feet of the building. The offense alleged is a misdemeanor, punishable with one year's imprisonment and a fine of $500.

Fire Commissioner Adamson has threatened to have the building vacated unless the law was complied with. According to Inspector Oscar J. Mendel of the Bureau of Fire Prevention action was precipitated by a fire at 145 West Forty-fifth Street recently, where films were stored, when the loss amounted to $30,000.

Inspector Mendel said the World's Tower Building is presumably fireproof, but that the presence of the films made it extremely dangerous.

Coincident with the fire in one film center and the clean-up of another by the fire department comes the announcement that a syndicate of capitalists stands ready to provide one-half the capital necessary to erect a building in which manufacturers of film may be amply protected from fire risk, together with an exhibition hall so arranged that a large number of pictures may be shown at once. The site selected for the building is at Lexington Avenue and Forty-sixth Street, opposite the Grand Central Palace, on property owned by the New York Central Railroad.

The situation now faced by the film men is a difficult one and promises to become increasingly so as time goes on and the regulations of the Fire Department regarding them become more strict. No insurance company, it is said, will write out policies for films on account of their highly combustible nature. The safe deposit companies are also refusing to place the expensive films in their vaults for similar reasons.

The building in which it is planned to house the film agencies will be run along the line of an Exchange. That is, a certain membership fee will be exacted which will cover the cost of exhibition facilities as well as office space. The insurance of the films will be carried by a co-operative company to which the members will subscribe. Each floor will be constructed under advisement of the Fire Department so that a fire in one office may be confined to that office and fought by itself. Plans for this enterprise were in a high state of development before the war started, but, owing to the large representation of foreign firms in the business, the project appears to have come to a standstill. If the idea of such a building with its many advantages gains ground among the manufacturers here, however, there is still a good chance of raising a subscription sufficient to put it through.

"DAMON" AT NEW YORK

Universal's Big Feature Has Auspicious Opening on Broadway

The Universal Company's latest spectacular feature production, "Damon and Pythias," opened on Broadway, Monday evening, at the New York Theater. President Carl Laemmle, of the Universal Company, did not succeed in getting back from the West Coast studios in time to attend the opening. A select gathering was on hand, however, and indicated its approval of the feature.

Brig. S. Young, supreme chancellor of the Knights of Pythias, of Aida, O., and a delegation of the national officials of the order were present, in addition to the officers and many members of the New York and New Jersey lodges.

A complete review of "Damon and Pythias" will appear in next week's issue of THE MIRROR.

PLAYLET AT VITAGRAPH

The Vitagraph Theater will offer its patrons, commencing Monday, Dec. 7, a novelty in an original one-act playlet, "What The Moon Saw," written by S. Rankin Drew, and presented by a cast headed by Sidney Drew. In presenting the playlet Mr. Drew does not intend forsaking motion pictures for the legitimate stage, but wishes rather, to enjoy the distinction of offering the patrons of the Vitagraph Theater a pleasing novelty. "What the Moon Saw," is a psychological drama, written by a Vitagraph player, to be presented by a cast of Vitagraphers, including S. Rankin Drew, Sidney Drew, Jane Morrow, Edwina Robbins, Paul Scardon, and J. Herbert Frank, and will have its first and only performances at the Vitagraph Theater, under the management of the Vitagraph Company.

CATHRINE COUNTISS ON SCREEN

Cathrine Countiss has been placed under contract by the Life Photo Film Corporation to appear in a screen adaptation of "The Avalanche." This production will follow "Springtime" on the Alco programme.

PATHE STAR KILLED

Rene Alexandre a Victim of the Severe Fighting in Belgium

It is a remarkable coincidence that almost simultaneously with the release of "More Than Queen," the fine Pathe colored picture in which Rene Alexandre starred, comes the news from France that the talented actor has been killed in the great battle in Belgium.

Alexandre was to the Pathe French drama what Max Linder (who was recently wounded) is to the Pathe French comedy. No man of mediocre talent could be the leading man at the Comedie Francaise or the winner of the first prize for tragedy at the Conservatoire of Paris, and these are two of the honors gained by Alexandre during his wonderfully successful artistic career. Tall, broad shouldered, and notably dignified in bearing, he invariably played opposite his beautiful wife, better known to the American public as Gabrielle Robinne. Their partnership did not end with pictures, but extended to the Comedie Francaise also, where Madame Alexandre is leading woman.

The French Pathe actors and employes are acquitting themselves with credit in the titanic war which is convulsing Europe. So far the honor list is as follows: Rene Alexandre killed, Max Linder wounded, and M. Escoffier decorated. In addition to these men two employes of the Jersey City studio who went back to fight have written to friends in this country that they are suffering from wounds—Rene Monca and M. Tricot.

COMPLETE "THE TIGRESS"

Coming Alco Picture Presents Madame Petrova in a Rather Active Role

The Alco release, "The Tigress," in which Madame Olga Petrova, the internationally known dramatic star, makes her screen debut, is now being finished in the Popular Plays and Players', Inc., studio at Fort Lee. The country about the studio furnishes adequate background for many of the thrillers with which this photo-dramatization of Ramsay Morris's first big legitimate success abounds.

But for several of the big scenes it was necessary to use New York Harbor and one of the battleships of Uncle Sam. One of these is the series of pictures in which Madame Petrova escapes from the hands of her enemies finally through the quick use by the government of its coast defense guns upon a foreign battleship. Another is her escape from prison by substituting herself for a body which is hurled into the sea. The pictures show the struggle beneath the water of the supposed dead prisoner to free herself and rise to the surface, which she finally does.

TYRONE POWER IN SELIG

"A Texas Steer" Being Filmed in Chicago by Giles Warren

CHICAGO (*Special*).—The Chicago Selig studio, that has been for so long silent and unlit, now seethes with artistic activity. Frankly, the studio kettle began to boil with the production of the suffrage film, "Your Girl and Mine," but not officially. Now, however, the cover is off, and information spreads that they are busy out at the corner of Western Avenue and Irving Park Boulevard filming "A Texas Steer," with Tyrone Power playing the role of Maverick Brander. The production is under the direction of Giles Warren and is well under way.

The next thing on the calendar, after the completion of this picture, is a film version of "The Servant in the House."

Big productions, requiring chiefly interiors, hereafter are to be the policy of the Chicago studio. From the Western studio will come the regular schedule releases and certain features, such as "The Rosary" and "The Carpet from Bagdad," but the emphasis on features will be made here, where some especially impressive things are contemplated.

STARS FOR KINETOPHOTE

Edwin August and Tom Terriss Under Banner of That Corporation Now

Edwin August, former Universal, Vitagraph, and Lubin star, and Tom Terriss have already begun work on their first feature to be released under the Kinetophote emblem. Both stars will, in the future, be seen only on that programme.

The subject of Edwin August's first Kinetophote feature has not yet been announced, but it is said to be a screen adaptation of a story well known to the public. Mr. August will make his company up from the ranks of players known for their screen ability.

"A Man's Shadow" will be the production to start Tom Terriss off on the Kinetophote programme. This play was written by Mr. Terriss for his father, the well known English actor, and had a long run in London.

"SATAN SANDERSON" SCREENED

"Satan Sanderson," by Hallie Erminie Rives, has been decided upon as the next photoplay production of B. A. Rolfe, following the release of "The Three of Us," which will feature Mabel Taliaferro. The cast for "Satan Sanderson," which will be released on the Alco programme, will be announced later.

WITH THE FILM MEN

P. A. PARSONS.

P. Allen Parsons has come into his own again and is now writing the advertising copy for Eclectic and Pathe. After several months' experimenting with an agency, writing and placing their copy, the Pathe Company has decided that "Pap" is the man for the job and canceled their contract. By the way, figuring on the fingers of both hands, it would seem to me that there is only one man who has been in the business department longer than Parsons and he doesn't speak French yet.

H. Tipton Steck paid the boys at the Screen Club a flying visit, stopping over on his way back to Chicago after watching the Yale-Harvard football game. Steck has been with the Essanay Company so long that he must number among the oldest employes of that organization.

Judging from past performances the Alco Company made one best bet, straight, place and to show, when it played Harry Reichenbach for publicity and advertising manager of the new organization. "Silver King," as he is better known in the vaudeville field broke into pictures with the formation of the Lasky company. The bank roll for advertising was under double wraps, but Harry was supposed to "get over" the publicity matter just as though he were spending real money for advertising. He did, and he did it well. Report has it that the first two pictures were sold through the publicity he obtained for them without spending a dollar for paid advertising. Before joining the Lasky forces he was well known through "making" a number of vaudeville performers almost over night. His *nom de guerre* is Mary from Dayton—but that is another story, ask Joe Brandt for particulars.

Dropped into the Kleine offices in the Candler Theater Building a few days ago and had a chat with friend Raynor, Mr. Kleine's New York manager, about feature bookings. He tells me that "Anthony and Cleopatra" and "The Naked Truth" have had a wonderful success and he already has his sheets well filled with bookings for "Officer 666" and "Stop Thief," which have not yet been released, in fact business is so good that he has purchased a new car.

You film men wanna be good over in the World's Tower Building, or the fireman will git ya if ya don't watch out.

Eddie Roskam, who has been in New Orleans with the Life Photo Company producing Springtime with Mabel Taliaferro, returned to New York yesterday full of enthusiasm for the new picture which he says will be one of the finest ever seen on the screen.

In search of new eats to conquer I wandered into the Hermitage one day last week. I had scarcely opened the door when I was greeted by "hellos" from all sides. Glancing around I almost thought a new branch of the Screen Club had opened. Film men were at almost every table and the hum of conversation was punctuated with "features" and other trade terms. Even the bill of fare was suggestive of pictures, such dishes as Roast beef a la Life Photo, Omelette a la Warner's Features, Chicken a la Joe Farnham, and Squab Earl Hudson tempting the appetite. There was also tripe a la—but why mention his name, he might not like it.

F. J. B.

NEW THEATERS

The Rex, St. Paul, Minn., opened recently. James Gliuskey, owner of the Alhambra, is managing the new house which cost about $50,000.

Chris Sidiris has leased property for a motion picture theater in Winchester, Ky., which will be opened in January.

O. S. Finch's Diamond Theater, 2416 Lake Street, Omaha, which has had a capacity of 400, will be enlarged to 700.

Pittsburgh also has a new Regent Theater, Messrs. James B. Clark and Richard A. Rowland having opened their $25,000 photoplay house of that name last week. The theater is modeled after New York's Strand, Paramount and Alco features being used. John S. Donavan, formerly manager of the Arsenal Theater on Butler Street, is the resident manager.

The Pitt Theater, Pittsburgh, has been opened as the New Miles, with vaudeville and pictures as the attraction. C. H. Miles is the manager. George Kleine's "Spartacus" was the opening attraction.

Sol Brill opened his new Globe Theater, Sumpter Street and Fulton, Brooklyn, recently, packing the 2,500 house to the doors. Joseph Foster is local manager of the house.

C. W. Wonderly, proprietor of Wonderly's Theater, La Junta, Colo., gets out a four-page programme-newspaper that would be the envy of many a house in much larger cities. The complete programme for the week is given, with the cast and stories of the features, and cuts of the stars. There is little doubt that the advertising will soon make such a programme pay.

The Strand Amusement Company will open a new theater in Salamanca, N. Y., the first of next year. The house will be known as the Strand, and M. H. Goodman, a showman of fourteen years' experience, will be manager. The seating capacity is four hundred.

GNATS AND CAMELS

(No. 60. Straight-from-the-Shoulder Talks by Carl Laemmle, President Universal Film Manufacturing Company)

I PUBLISHED an editorial a few weeks ago in which I made the remark that we gave Universal exhibitors such serials as "LUCILLE LOVE" and "THE TREY O' HEARTS" at such a low price that we lost money on the deal. I added that we intended to get more for "THE MASTER KEY."

Since then I have been receiving occasional letters from exhibitors, saying that they had to pay extra for the two serials mentioned. They feared their exchanges had put something over on them, as they expressed it.

It is true that in some Universal exchanges an extra charge was made for the two serials in question. But in no case was the extra charge ANYTHING LIKE THE EXTRA MONEY THAT THE EXHIBITORS MADE ON THE PICTURES. And the only exchanges adopting this policy were those charging so little for their regular service that it would have been folly to add the serials to a measure of value that was already heaping.

One of the exhibitors who made a complaint because he feared he had been overcharged was a man who paid $10 a day for "LUCILLE LOVE" and $10 a day for "THE TREY O' HEARTS." I happened to know that this very same exhibitor has on many occasions paid from $25 to $40 a day for some of the so-called "features" made by amateur concerns in an amateur way. The pictures that he paid such prices for were not in the same class with our serials, NOR DID THEY DRAW ANY THING LIKE THE CROWDS. Nor were they advertised in such a tremendous way as we have advertised the Universal serials. Nothing like the advertising campaign that we have waged for Universal serials has ever been undertaken in the moving picture business. It has been one of the greatest things ever done for the exhibitor, who, by the way, gets the first direct results of the big amounts of money we spend in advertising.

The exhibitor mentioned in the foregoing paragraph strained at the gnat of paying $10 extra for a big drawing card, but he swallowed the camel of paying $25 to $40 for something that DIDN'T GET HIM ANYTHING.

I said that we HANDED THE EXHIBITORS OUR SERIALS ON A PLATTER, and I still repeat the remark, even if some exhibitor did pay the sum of $10 or $15 a day for a Universal serial that brought him in several times that amount; or if his weekly service price was increased during the time that he ran the serial.

Exhibitors should not forget that each one of our serials HAS GUARANTEED HIM STEADY PATRONAGE FOR AT LEAST FIFTEEN WEEKS. If we had skimped on the quality of our serials, or if we had let up in our advertising expenditures his patronage might not have been so steady. But we protected him to the last minute.

When I look about at the many fakirs, in New York and elsewhere, who are marketing pictures that the Universal REFUSED BECAUSE THEY WERE SO MISERABLE; when I see such men getting great big fancy prices for their junk; when I see charlatans WHO HAVE NEVER INVESTED A CENT IN THE BUSINESS doing a big trade JUST BECAUSE THEY ASK ATROCIOUS PRICES, I sometimes wonder if the Universal's policy of giving the people more than their money's worth is good sense or rank folly.

Then the consoling thought comes to me that the house that gives the big honest value is going to win in the long run; and that the fakir will in time destroy himself, even though there are still some exhibitors who strain at gnats and swallow camels.

(From the Universal Weekly. Exhibitors, regardless of what program they are using, may have the Universal Weekly EVERY WEEK by writing the Editor, at 1600 Broadway, New York)

SIDNEY
BRACY
"JONES—THE BUTLER"
$1,000,000 MYSTERY—Thanhouser

AT LIBERTY
First-class technical man, capable of taking full charge of any Motion Picture Studio.
Address Technical, care Dramatic Mirror.

STOP ALLEGED SMUGGLING

Treasury Officials Claim Film Copies Made Abroad from American Negatives Were Entered Duty Free

It became known last week through instructions received by collectors of the customs from the Treasury Department that the latter department, through its agents here and abroad, has for some time been investigating an alleged fraud which must have proven extremely profitable to those concerned in it. The customs officials have been warned against allowing free entry to film copies made abroad from negatives originally manufactured here, and which sought entry free as American goods returned.

Motion picture film is taxed under the present law one cent per linear foot, and it is thought that the Government's loss in revenue has reached a large sum as the goods have been coming into this country in vast quantities. When the Treasury Department officials began their investigation it was learned through statements made by leading film manufacturers that in most cases no positive prints are shipped abroad, the negatives only being shipped and the positives made in Europe. In cases where positive prints are shipped to Europe, they are leased or sold with the understanding that the films are not to be resold or shipped back to the United States. In view of this, Assistant Secretary Peters has sent out the following order to the customs officials:

"You are instructed to examine carefully all moving-picture films claimed to be free of duty under paragraph 404 of the Tariff act, and to refuse free entry in case of doubt unless satisfactory evidence shall be produced as to the American origin of the films. In cases where films of foreign origin are fraudulently invoiced as of American manufacture, they will be released only upon payment of the home value thereof plus the duty."

The instructions, however, to exact the domestic value of the goods in addition to the regular duty is expected to put an end to this form of duty evasion. Special agents decline to say whether prosecution of the offenders is intended.

In the period from Oct. 3, 1913, to July 30 last sensitised, but not exposed, moving-picture films imported into this country amounted to 44,717,323 linear feet, valued at $889,500, while positive films reached 20,057 linear feet, appraised at $1,009.-46b.

COMING F. P. FEATURES

"Little Mary" as Cinderella, Hazel Dawn, and John Barrymore to be Presented

"The Step-Sister," announced some time ago as a Christmas release by the Famous Players Film Company, now turns out to be nothing other than a modern version of the childhood classic, "Cinderella," with Mary Pickford in the title-role. This subject will be released on the Paramount programme Dec. 28.

Hazel Dawn, who made her screen debut in the Famous Players Company's production of "One of Our Girls," has been reengaged by that organization to star in a film version of Edward Peple's "The Love Route."

Two noted stage successes, "Are You a Mason?" and "The Dictator," have been secured by the Famous Players Company as vehicles for John Barrymore, who has proven his worth as a screen comedian in the Famous Players' productions of "An American Citizen" and "The Man from Mexico."

COMING PICKFORD FEATURE

The Famous Players Film Company last week announced the completion of contracts by which "The Dawn of a To-morrow," Frances Hodgson Burnett's dramatic success, would be placed on the screen with Mary Pickford in the leading role.

NEW FILM COMPANIES

War Has Apparently No Effect on Formation of Infant Film Organizations

ALBANY (*Special*).—New film companies continue to come, war or no war. Following are the companies filing papers of incorporation with the Secretary of State last week:

Puck Film Corporation, capitalization, $50,000. Directors, S. Segal, E. Horowitz, A. Breitbard, 220 Broadway, New York city.

Eastern Traveling Photo Theater Corporation, $5,000; J. Armband, H. Siegel, D. Chanak, 14 Clinton Street, New York city.

Reliable Company, motion pictures and vaudeville, $5,000; N. Berman, B. Zimmerman, C. B. Oppenheimer.

Lifelike Baseball Player Corporation, Mount Vernon, motion picture apparatus, $250,000; E. J. Forban, E. M. Boyhl, F. E. Knowlton, 154 Nassau Street.

Capital increase: Buffalo Feature Film Corporation from $25,000 to $50,000.

"FORGIVEN" IN NEW YORK

The Empire State Booking Office, with offices in the Astor Theater Building, has the exclusive rights to "Forgiven, or the Jack of Diamonds," the stellar feature production in the State of New York.

EARL METCALFE, ORMI HAWLEY, AND EDGAR JONES.
In Lubin's "The Making of Him," Produced by George Terwilliger.

ENLARGE EDISON PLANT

Four-Story Structure, Containing Dressing Rooms and Offices for the Directors, Is Added

The new concrete building which has been added to the Edison Bronx studio is completed. After the fire of last Spring it was decided that in addition to repairing the damage done, the wooden structure containing projection room and directors' offices should be pulled down. Last week the repairs to the studio proper and the new building were completed simultaneously.

On the ground floor is the kitchen, presided over by "Sam," who dishes out the soup and crackers to whoever is working in the studio at the noon hour, or who (whisper) will cook anything he is sent out to buy. On the first floor are the costume rooms containing the complete line of costumes, and into which department the supers walk without disturbing the work in the studio proper. Thence they go to the dressing rooms on the floor above, which also connect direct with the street.

Aside from the room devoted to the extras, there are four large and complete dressing rooms for use by the regular staff artists and a section of the building which has been apportioned for the directors and stage managers and specialists into ten large and well equipped offices.

TRY NIGHT PHOTOGRAPHY

Universal Company Makes Novel Experiment in Fort Lee

Director Stuart Payton, of the Universal Company, made an interesting experiment in night photography at Edgewater Heights, N. J., recently.

In preparing scenes for "The House of Fear," an Imp drama, with a weird plot suggesting a Poe tale, Mr. Payton aimed to get more genuine night effects than can be obtained by tinting. The exteriors needed were immediately in front of a house from which the heroine attempts to escape.

Altogether, about six hundred feet of film were reeled off between 9.30 o'clock Wednesday evening and 3 A.M. Thursday, the illumination being supplied by ten Panchroma Twin Arc lights placed in the rooms on the lower floor to make the windows a brilliant background, and one arc light focused from a tree to illumine the doorway and porch steps. The camera, operated by Eugene Gaudio, was placed on a slight elevation across the street.

Frances Nelson, Hobart Henley, and Allen Holubar were the principal players in these scenes. John W. Allison, of the firm of Allison and Hadaway, owners of the lights used, was among the spectators, that included a party of newspaper men entertained by Paul Gulick, editor of the Universal Weekly, and Julius Stern, manager of the Imp studio.

MARY FULLER ACTIVE

Leads Two Grand Marches, Writes Magazine Article, and Christens Perfume

Mary Fuller seems able to find plenty of time aside from her work on screen productions to lead a very active social life. At the Exhibitors' Ball in Grand Central Palace the last of December, Miss Fuller will lead the grand march, and then early in January she will again be seen at the head of the procession at the ball of the Cinema Club.

At the request of the Baltimore ball, Miss Fuller is also making up several packages which, with her autograph, will be auctioned for charity. In the current issue of the *Green Book*, the Universal star again turns authoress and contributes an article giving an insight to screen players' life. Then, it was only recently that the perfume market was surprised with an exquisite new preparation, "the Mary Fuller Perfume."

LIFT BAN IN 'FRISCO

Owing to the efforts of the National Board of Censorship, the San Francisco authorities have lifted the ban originally placed on all pictures of the war in Europe. W. D. McGuire, executive secretary of the board, issued the following statement about that body's attitude on war pictures last week:

"A local committee in San Francisco attempted to prohibit entirely the presentation of any motion pictures dealing with the present war. The National Board of Censorship carried on some correspondence with this local committee and is gratified to learn that its drastic action has since been rescinded owing to the pressure of public opinion in San Francisco. The National Board feels that there are no ways to show the horrors of war so well as is done in the many motion pictures that are now being brought over from Europe, but that are nevertheless in the nature of topical rather than dramatic pictures."

FROM THE LEGITIMATE

Paul Ker, the eccentric German comedian, who played the character role of Donatelli in the stage version of "The Million," will make his screen debut in the same role for the Famous Players' adaptation of the Savage play.

Ian MacLaren, the English actor, has been engaged for a film version of "Hamlet," which will be done in the Spring.

Carlos Sebastian and Dorothy Bentley have signed with a San Francisco motion picture company to appear in a group of dances before the camera while in the Golden Gate City on their vaudeville tour.

HOWARD ESTABROOK,
Star of Kleine's "Officer 666."

Howard Estabrook, who plays the lead of Travers Gladwin in George Kleine's film version of the Cohan and Harris success, "Officer 666," is a man of many and varied experiences. Aside from having a long and successful stage history, Mr. Estabrook has been in the iron business and has meddled a bit with politics.

Mr. Estabrook was born in Detroit, Mich., where his father is one of the oldest established iron manufacturers in that part of the country. He resigned from the County Treasurer's staff in 1904 to accept an engagement from Charles Frohman with William Collier in "The Dictator." He played in that from New York to San Francisco and thence to London, and, incidentally, before the late King Edward. "On the Quiet" came next, and then his first New York hit in "Brown of Harvard," followed by Clyde Fitch's selection for lead with Blanche Walsh in "The Straight Road," then to Daniel Frohman's management in "The Boys of Company B." He also played in "Going Some," "The Boss," "Within the Law," "Little Women," "The Point of View," "Divorcons," "Jim's Marriage," and "The Things That Count."

FILM PLAYER SUES

Thrown by Horse, Player Now Seeks Damages from Pathe

James B. Ross brought suit last week against the Pathe Company, seeking to secure $15,000 for alleged injuries resulting from an accident while he was working on a picture at Staten Island. The plaintiff asserts that the defendants knew that a horse which was provided for him had a vicious disposition.

He claims that as a result of a fall caused by the bucking of the horse he spent considerable time in the hospital.

INQUEST CLUB MEET

Several new jurymen joined the Inquest Club at its last meeting, held Nov. 16. George Hennessy and others sat in with the novices and discussed the reels seen at the Savoy. "The Treasure Train" was criticised, and it was agreed that the story was wrong in many respects. For the sake of appeal the treasure train was an excursion train carrying one express safe and several hundred children, whereas, it was pointed out, a considerable treasure would have been sent in a regular express car and on some through train. The discussion led to the matter of introducing characters so plainly at the beginning of a story that there could be no possible error in latter identifications, and it was agreed that not more than three leading players should be identified in a single scene.

"A Rural Love Affair" taught the lesson that tragedy was but comparative, after all. It also was pointed out that cruelty to animals is not comedy. Those not present at the meeting are requested to note that the club meets on the first and third Mondays only, and that there is an extra Monday in November. The next meeting will be held on Dec. 7, and the first part of the sitting will be at the Herald Square and not at the Savoy.

NEW AMERICAN "BEAUTY" COMPANY

With Harry Pollard and Margarita Fischer turning their attention to the production of features for the American Film Manufacturing Company, the Beauty Company has been reorganized. Frank Cooley, who has been assistant to Mr. Pollard, is now directing with Parry Banks as assistant. Joseph Harris will play leads opposite Virginia Kirtley, Webster Campbell, juvenile leads, and Fred Gamble and Gladys Kinsbury, characters.

GOSSIP OF THE STUDIOS

MISS BILLIE RHODES is to play the leads in the new Nestor Comedy Company which will be directed by Eddie Lyons, formerly leading man in Al. Christie's company. Jack Dillon will play opposite Miss Rhodes. Al. Christie will continue to exercise general supervision of both the new and old Nestor organizations.

HARRY HANDWORTH, who is directing the Excelsior feature film productions starring Octavia Handworth, was a recent visitor in New York. Harry reports that everything is working smoothly at the Lake Placid studio of the company.

THE "CABBAGE PATCH," of Louisville, Ky., made famous in the novel by Mrs. Alice Hegan Rice, was reproduced on the outskirts of the town of San Rafael, Cal., for the California Motion Picture Corporation's production of "Mrs. Wiggs of the Cabbage Patch," featuring Beatrix Michelena. A miniature village was erected, a railroad spur built, an engine moved to it, and down to the last detail every effort was made to reconstruct the Louisville slum as nearly correct as possible.

ADELE LANE has left the Selig Company and has been resting for several weeks. She has received offers from feature concerns, but hesitates about leaving the Pacific Coast and her pretty home.

THEODORE MARSTON, the Vitagraph director, with Dorothy Kelly and James Morrison, journeyed to Newport, R. I., last week to take several Coast scenes, including the rescue of Miss Kelly from a ship that has struck the rocks.

KATH PRICE threatens to come over to the Vitagraph Theater some day and play the big Wurlitzer organ at that playhouse.

ROLIN STURGEON is at work on a five-reel feature, "The Chalice of Courage," at the Western Vitagraph studio, and promises the real thing in cloudbursts and also grizzly bears for the picture.

THE NEWEST ADDITION to the Western Vitagraph family is Miss Mower, age one week, and Papa Jack is accused of buying a set of toys for the youngster on the sixth day after her arrival, and being somewhat surprised when told that he was a trifle previous.

RUTH ROLAND, some of whose recent photographs are shown on another page, will soon flash out in the posters with a series all her own. The Kalem Company has decided to follow the Joyce series with twenty or thirty stories featuring Ruth Roland, and giving her full sway for her histrionic versatility and athletic ability. Each story in the series will be entirely independent of the others.

HARRY POLLARD is deep into the first of the American four-reel features, "The Quest," in which Margarita Fischer will play the lead. William Carroll, Joseph Singleton, and Robyn Adair are among the others in the cast.

CARLYLE BLACKWELL has a strong company working on his next feature, "The Last Chapter," under the direction of William D. Taylor. Ruth Hartman, who was with Carlyle in "The Man Who Could Not Lose," plays the principal female role, and Mrs. Pratt and Ollie Kirby are also in the cast. John J. Sheehan, Henry Kernan, and William Brunton are others. The camera work is in the hands of Homer Scott.

GEORGE SEIGMANN, of the Reliance-Majestic Companies, occupied the toastmaster's chair at one of the regular weekly good fellowship dinners of the Photoplayers' Club, of Los Angeles.

HENRY OTTO, of the "Flying A" forces, has completed a production, entitled "The Beggar Child," which brought with it an unusual experience. A child to furnish the artist's inspiration was sought, and found at the orphan asylum. It was, however, one of twins, and to appease it her sister was taken along also. She did excellently, surpassing all expectations, in those scenes where she had to laugh, but refused to cry or even look sad when the script required it. Noticing that the other child was crying nearly all the time, the director hit upon the scheme of using the tearful one, after substituting clothes, which worked to perfection.

THIS MONTH has been a momentous one for Mrs. Catherine Carr, a late photograph of whom is shown on another page of this issue. Mrs. Carr, who is scenario editor for the Kinetophote Corporation, has seen three of her scripts on the screen as part of the November programme of that corporation. "The Spirit of the Poppy," "The Coming Power," and "The Span of Life" are products of her pen. In addition, Mrs. Carr's book, "The Art of Photoplay Writing," is being issued this month, some of the advance copies having already been sent out.

Mrs. Carr is a Southern girl, having been born in Texas, reared in Louisiana and schooled in Washington, D. C., where she was married when quite young. She is the proud mother of two boys, one of whom attends school at Washington, and the other being in a private school in New York. Mrs. Carr first began to write scenarios from her home in Washington and later came to this city at the instance of the Vitagraph, for which company she worked as a special writer until she went to the Kinetophote as scenario editor.

WALTER EDWIN, who directs the Mary Fuller-Imp Company, never wore a hat until he came to this country. He will vouch for it. "In England," says Mr. Edwin, "we never wore a head covering, even in the coldest weather. Therefore when I landed in New York it seemed natural for me to stroll up Broadway that first Winter morning minus a hat. But by the time I arrived at Times Square there was such a crowd of roughs following me that it became quite apparent that I was not abiding by American custom. The hat I bought that day was the first worn for years. What good is a hat, anyway?"

MARGARITA FISCHER GIVES ORDERS TO FRANK COOLEY.
From "As a Man Thinketh," Beauty, Released Nov. 24.

TOM TERRISS

The Famous English Player has joined the

KINETOPHOTE

Mr. Terriss will Produce and Star in the Famous Terriss Plays under the K. C. Emblem

A Kinetophote Feature is An Assurance of Merit

THE KINETOPHOTE

Telephone: 6072 Bryant

126-132 West 46th Street

NEW YORK

MARSHAL NEILAN

Managing Director

KALEM CO. Hollywood, Calif.

Frank H Crane

Director Peerless Features

GILES R. WARREN

PRODUCER

SELIG POLYSCOPE CO. CHICAGO

ROMAINE FIELDING

AUTHOR—ACTOR—MANAGING DIRECTOR LUBIN MFG. CO., PHILADELPHIA, PA.

Current Photoplays—Eagle's Nest, (5 reels); Valley of Lost Hope, (5 reels). In Preparation—In the Hour of Disaster.

FEATURE FILMS OF THE WEEK

"The Sage Brush Gal" a Picturesque Presentation of the West of Yesterday—"The Man Behind the Door"—Famous Players' "Mrs. Black is Back" a Comedy Worth While—Kalem's "Hate That Withers"

BROADWAY STAR FEATURES

"The Sage Brush Gal"

Vitagraph Drama in Three Parts. Written by Frederick Chapin. Picturized by Doris Schroeder and Produced by Rollin S. Sturgeon.

'Liza Filkins, "Queen" of the Coffee House..... Mary Ruby
Bill McTwirk, a "square" gambler..... George Kunkel
Sam Johnson, a mine owner..... J. A. McGuire
Ted, Johnson's nephew..... William Burke
Mary, Ted's Eastern sweetheart..... Myrtle Gonzales
Trigger Jim, a "bad man"..... George Holt
Bud Peters, the sheriff..... Dan Duffy
Old Timer..... Otto Lederer

Much has been done to give this story the tone of an authentic personal narrative. It is a story that might have been written by Bret Harte, or not inconceivably by O. Henry, who always had a fondness for men such as Bill McTwirk, the "square" gambler. McTwirk, pretty little 'Liza Filkins, who dominated the rough men of Amador Junction, Cal.; Trigger Jim, a "bad man," may have lived half a century ago, but they are long since dead and buried, and outside the pages of fiction there is little to recall their memory.

How great the change, how completely his "Sage Brush Gal" is a figure of the past, is emphasized by Director Sturgeon when he brings a party of automobile tourists into the now desolate village of Amador Junction. "Was it always like this?" they wonder, and then a decrepit man, the last link between two generations, climbs into the automobile to wile away the time by recounting events that once gave animation to the empty streets. The tourists are content to be entertained while the chauffeur mends a punctured tire.

Having adopted this narrative style, Director Sturgeon follows it with numerous sub-titles, explicit and in character, so that one never quite forgets the personality of aged story-teller enjoying a new audience for his reminiscences. A remark from his lips is flashed on the screen, and it becomes a cue to the dramatic happenings that no doubt his vocabulary is too limited to suggest. Only the best kind of verbal description could give this drama of the days of '49 the convincing force and picturesque quality attained in the picturization.

In common with other California made features, "The Sage Brush Gal" profits by many fine views of open country; but the production is not dependent upon these for its appeal, nor upon the spectacular mine explosion reserved for the final reel. Unquestionably, the settings help the story immensely, as does the generally efficient acting, but behind the external qualities of the film is a story worth painstaking treatment, for it possesses dramatic virility. It is well assembled to fill three reels without padding; it is plausible as an account of a phase of life about which people commonly gather their ideas from fiction writers, and it is not as trite as a synopsis of the plot might indicate. Good characterisations do much to give freshness to the situations.

Mary Ruby was a wise choice for the role of 'Liza, the coffee house belle, in love with a worthless youth, who deserted a girl in the East and gambled away his uncle's money in Amador Junction. When she learns how matters stand and sees the better side of McTwirk, she sends Ted back to his first love and decides to marry the reformed gambler. Miss Ruby has the spirit, youth, and wholesome personality needed in the character of 'Liza, and George Kunkel the crude force and assertiveness one would expect to find in a man of McTwirk's type. There are several other strong performances, among them those given by William Burke as Ted and George Holt as Trigger Jim. D.

"The Man Behind the Door"

Vitagraph Comedy in Four Parts. Picturized by Marguerite Bertsch from a Book by Archibald Clavering Gunter. Produced by Wally Van.

Jack De Lacey, "The Man Behind the Door"..... Wally Van
Maria Pierson, the professor's daughter..... Nitra Frazer
Alice Montague Marvin, a charming widow..... Cissy Fitz-Gerald
George Kelsey, a millionaire..... Albert Roccardi
Charles B. Livingston, a wealthy clubman..... Charles Wellesley
Johnston, Livingston's valet..... Harry Morey
Professor Pierson..... William Shea
Lavinia Barksetter, a boarding-house mistress..... Louise Beaudet

Involved farce, such as that offered in the photoplay adaptation of "The Man Behind the Door," seldom stands the test of four full reels without disclosing some barren, laughless stretches. There are times when this production seems to be in danger of losing its grip, but thanks to clever acting and the excellence of many of the scenes, considered individually, the slumps are of short duration. If the seemingly endless complications of the plot grow a bit wearisome, an audience is likely to find amusement in the acting of Cissy Fitz-Gerald, Wally Van, or Harry Morey, all very entertaining players in a comedy company that presents many old favorites and introduces a few new ones.

When first introduced Wally Van represents Jack De Lacey, an athletic young man, who strokes his college crew to victory. We see him actually rowing in the eight-oared shell before the scenes flash to a genuine college race, probably photographed at New London. To dim the joy of playing the hero at a dance that night, Jack receives a telegram announcing that he has lost his fortune. This unpleasant news makes more hopeless than ever his love for the professor's daughter, Maria. Jack is moping on the river bank when a reveler on a yacht anchored off shore, falls overboard and the young hero swims to his rescue. The drowning man clutches a watch fob that Maria gave to her sweetheart, and it becomes the clue by which he attempts to trace the man who swam with him to the yacht and then disappeared. The search is not successful until the last moments of the story that takes all of the characters to New York for a long sequence of farcical happenings.

One of the notably fine scenes in the production is that showing a masque ball, a colorful affair presenting a great number of dancers in variegated costumes and offering an effective grand march, terminating in a shower of paper ribbons and confetti.

The most thoroughly humorous film on the current Vitagraph bill is "The Mysterious Mr. Davey," giving a fresh version of the suspicious wife theme, with Sidney Drew, Jane Morrow, Phillis Grey, and Courtland Van Dusen playing the principal roles. When the husband wants to dine with a former sweetheart, he invents an old friend and calls him Mr. Davey. Confronted with the necessity of introducing his mysterious friend to his wife, the husband has a notice of Davey's death inserted in the obituary columns of the newspapers. The eccentric actor playing the office boy deserves to have his name placed in the programme. D.

"MRS. BLACK IS BACK"

Four-Part Adaptation of the Comedy by George Y. Hobart. Produced by the Famous Players Film Company.

Mrs. Black..... May Irwin
Professor Newton Black..... Charles Lane
Emily Mason..... Clara Blandick
Tom Larkey..... Wellington A. Playter
Jack Dangerfield..... Elmer Booth
Major Thorne..... James Hester
Brumley Bush..... Cyril Chadwick
Priscilla Black..... Marie Pavis

Mrs. Black's return in motion picture guise is distinctly welcome. May Irwin's debut as a screen actress is a marked success. She is amusing, at times very amusing, and the adaptation of her former stage vehicle comes through the process as good as new, with a sound comedy structure unimpaired and the laughs ringing fresh and clear, and, it should be added, in generous number. There can be no reasonable doubt about the cordial reception awaiting "Mrs. Black Is Back."

The story is particularly effective because the central motive is kept in evidence and enlarged upon as the action is unfolded. It is like the proverbial snowball rolling down hill, growing bigger and bigger, and in consequence more of a menace to whoever happens to be in the way. So it is with the troubles of Mrs. Black, standing at the bottom of the hill and becoming more frightened every moment. She simply can't step aside and let the danger pass. Eventually she tries to run away, but, as the title intimates, she comes back, a bit bruised and worn as a result of her experience.

To begin with, Mrs. Black makes a pardonable erasure in the family album to bring the birth record in accord with her notion of the correct age for a marriageable widow. Merely to avoid disappointing her second husband, she advances the date of her birth seven years and automatically deducts a like number of years from the age of her son. The lie is trivial, but like the rolling snowball it rapidly assumes dangerous proportions. Inadvertently she has caused the professor, her husband, to picture "Little Johnny" as a lad of ten living with an aunt in New England, when in reality Jack Dangerfield is a somewhat wild young man of seventeen enjoying his fling at the gambling tables of Europe.

Now the motive adhered to with such fidelity has to do with the return of Jack, whose appearance in the flesh must be a living refutation of the statement in the family album. The audience knows all the facts of the case, but is kept in suspense about what is going to happen, as is Mrs. Black herself. "Little Johnny" is shown in the act of contracting a gambling debt and giving an I. O. U in lieu of cash, while the kindly professor is buying toys to entertain the lad when he ends his stay with the New England aunt. On her wedding day and on many succeeding days Mrs. Black racks her brains and spends money on cable messages in frantic efforts to keep "Little Johnny" out of sight.

All this preparation, in combination with other complications on which there is no need to dwell, paves an interesting way for the inevitable climax—the actual meeting of the misrepresented youth and the professor. Even when Jack arrives with a swagger valet and a bulldog, Mrs. Black staves off the evil moment of discovery by introducing him as a gasman and then disguising him as a cook. This is pure farce, of course, with a chase and a ludicrous automobile explosion at the finish; but it is also good, lively photoplay action to terminate a story that is kept on a rising scale from the very beginning.

The first reel, showing the courtship and marriage of Professor Black and the widow, offers many telling bits of characterization in which Miss Irwin is ably seconded by Charles Lane. The genial, wholesome humor, always a part of the comedienne's acting on the stage, remains highly effective in the present medium. In the second reel we find Mrs. Black trying to reduce that she may appear more attractive in the eyes of her husband, and after a week of severe training she tips the scales at 180 instead of 175, which brings the appropriate sub-title, "Love's Labor Lost." Combined with Miss Irwin's humorous expression of dismay, it is certain to get a laugh. The picture is well cast and has a number of attractive exteriors found near Miss Irwin's Summer home in the Thousand Islands. D.

"THE HATE THAT WITHERS"

Kalem Drama in Two Parts. Written by Hamilton Smith and Directed by Robert G. Vignola. Released Dec. 16.

Iola Neville..... Alice Hollister
Jack Worthington..... Harry Millarde
George Judson..... John E. Mackin
Celeste Valdane..... Helen Lindroth
John Malden..... Robert D. Walker

At the basis of this melodrama is the contention that a woman is most likely to appreciate a man when she is in danger of losing him. And a man, it seems, having made the mistake of falling in love with a woman who is only fooling him, may return to his wife and patch things up. A happy ending demands the reconciliation irrespective of preceding events. The motives of Iola, Jack and the other characters in "The Hate That Withers," might not bear close analysis, but there is a surface plausibility about the action and plenty of melodramatic force in the manner of its presentation.

Iola is said to be a soulless woman who stole the heart of an old admirer and then, because she would not marry him, incurred his lasting hatred. Judson wishes the girl all the bad luck in the world, and after her marriage to Jack, he proceeds to help along his wish by engaging an adventuress to ensnare the husband. Iola is such a disappointing wife that Jack finds the adventuress a very welcome change, and while he is carrying on his clandestine love affair, his wife evens the score by flirting with another man.

In time, however, Iola is humbled to the extent of beseeching the other woman to release the erring husband and the request is granted. The adventuress becomes the wife of Judson, whom she loves, and there is nothing for Jack to do but return to Iola, who by this time really wants him. Alice Hollister, playing the wife with much sincerity, is ably assisted by Harry Millarde, John E. Mackin, and Robert D. Walker. D.

"MARY JANE ENTERTAINS"

Two-Part Vitagraph Comedy Produced by George D. Baker. Scenario by W. Hanson Durham. Released Nov. 21.

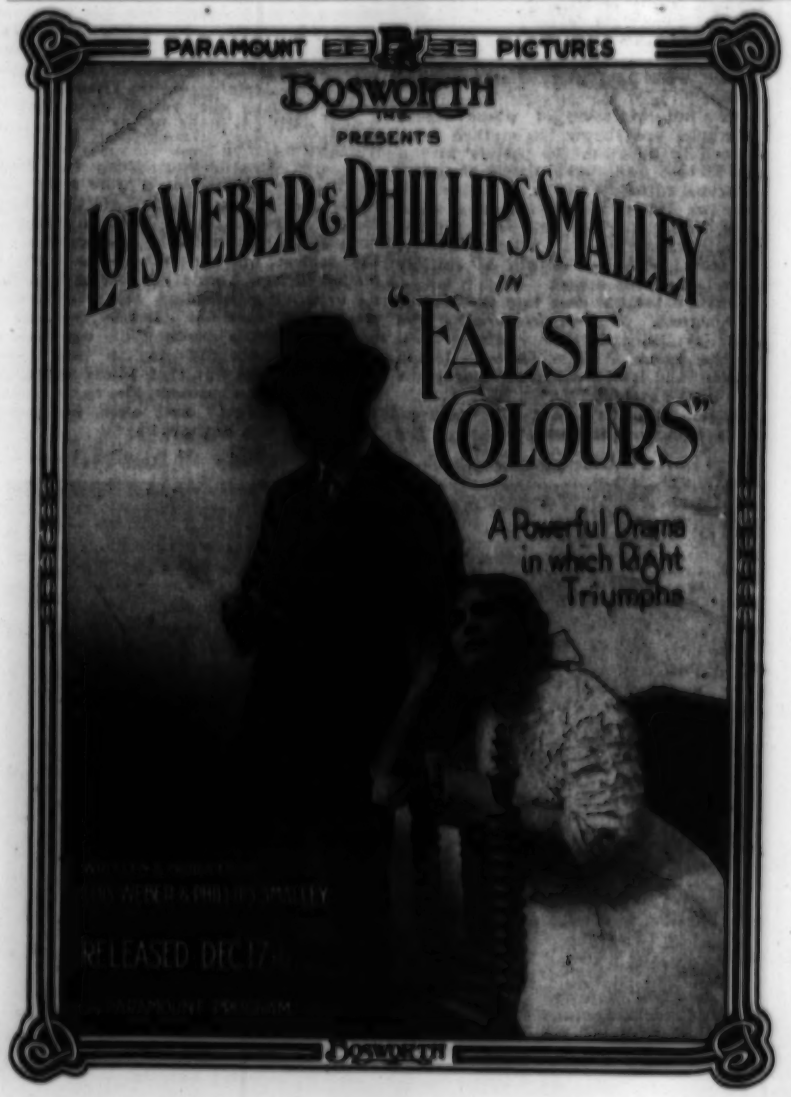
Mary Jane..... Flora Finch
Percy, her beau..... Hughie Mack
Mrs. Brown, her mistress..... Cissy Fitz-Gerald
Mr. Brown..... Jay Dwiggins

If the offering were shortened then we would not be able to enjoy the very clever work of this quartette, and if we are given the pleasure—which it truly is; they are the "whole show," so to speak—then we are obliged to watch a very much elongated plot which even in its elements knows the brand of the thousand-foot mark an unnumbered plenty of times.

Taking Flora Finch and Hughie Mack as one couple (we trust that they need no introduction or further comment than that their work is up to the highest mark) we find them as servant and delivery boy who take the opportunity of using her employers' absence to entertain her friend, and also to make use of the tango tickets to the very swell affair.

The husband had telephoned home that he had a directors' meeting, and wonderfully enough is seen at such a meeting, his indignant wife meanwhile leaving for her parents' in a storm of suspicion. Later they both return home to find the drawers upset and the best clothes and tickets gone. They follow to the party, have the couple arrested and explain it all at the police station. Then the mistress and her husband refuse to allow the other couple to return.

Hughie Mack, in his dress suit that belonged to the other man, looks like the caricature of a fat man painted on a toy balloon. It is wonderful, though, how well the ball gown of the cyclonic Cissy fitted Flora Finch. F.



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FEATURE FILMS

"THE MEANS AND THE END"

A Two-Part Essanay Picture Released Nov. 30.

Hildebrand, capitalist ..... Harley Holmes
Helene, his daughter ..... Gerda Holmes
Vincent Arthur ..... Richard Travers
Jim Parker ..... Lester Cuneo

Since this problem has been thrashed out, verbally, since the early Greeks, and no definite conclusion has as yet been reached, we will allow the philosophy of the offering to pass undiscussed and proceed to a scrutiny of how the theory asserts itself in the film.

There are no radical departures in the plot, yet the characters are rather unusual ones and profit thereby. Nor does the offering take us into very striking scenes, they confining themselves mostly to interiors or else exteriors in a typical American city—typical because of its suburban aspect and corresponding unattractiveness.

It seems that a certain party was murdered and the proof getting into the hands of the young social worker he threatens the "multi" into the erection of huge plants for the poor. Later it develops that another person not so charitably inclined, threatens to reveal the same secret, but the young man just walks into his room and takes the paper away from him. He burns this and the incriminating evidence which he himself had, and writes the millionaire that he is going away, for he now repents of the means he took to gain the end. Incidentally, he is in love with the rich man's daughter. The other blackmailer attempts to avenge himself for the taking of the incriminating paper, and in a thrilling fight the youth is injured. Her father finally repents, for the nature of the work has gradually "got him," and he sends his daughter to prevent the young man's departure. P.

"THE STOLEN BIRTHRIGHT"

A Three-Part Wharton-Made Drama Released by the Eclectic Film Co.

Mary Haskins } ..... Elsie Esmond
Alice Smith ..}
Mrs. Haskins ..... Bessie Emerick
The Farmer, her husband ..... Harry Carr
Mr. Smith ..... Thurlow Bergen
High-Hat-Harry ..... Frank Brownell

The offering bears the marks of ingenious conception and thereafter a falling down, for the end and even the middle fails to be up to the big possibilities of its beginning. The subject is one of juggled children at birth, where a daughter is born to the farmer's wife, who, driven insane by the attempted eviction on the part of the sheriff, smothers her infant. The farmer attempts to bury it, when from the cliff overhead, comes hurtling the baby carriage containing the infant daughters of his rich neighbor. The fact that they were taken out into the air within a day or two of their birth is stranger than that a careless nurse should allow the carriage to get beyond her control. There are a number of other incidents connected with birth which would show unusual vigor for the mother. The father shifts children, so as to bring a live child back to his wife.

In after years the farmer moved West, owns a saloon, and a big and open-hearted gambler, woos the daughter. There is a touch of romance about this that is the best aspect of the film. The gambler goes East to "make good" his promise to give up gambling and meets the twin, whom he mistakes for the girl he just left. The twin's jealous husband immediately suspects a former love affair. He hurries West to the saloon to find out all about it. He hurries back East praying for forgiveness, while the same picture shows the reformed gambler hurrying West to the girl. It is always doubtful if two parts and the difficult camera work induced by the taking of a duplicate role by the one lead, will atone for the many forceful situations, especially a plot such as this might have allowed. There is a certain freshness about the two love affairs of the unprotected girls which will probably appeal and the situation is undoubtedly of sufficient force and novelty to hold almost any audience. P.

The Master Key (Universal Special, Dec. 7).—Audiences that have been following The Master Key pictures will find in this two-reel installment, the fourth in the series, an interesting advance in the mystery surrounding the whereabouts of the plans of such importance to the owners of the mine left by Gallon. It will be recalled that Ruth has the key to the valuable chest, that Wilkerson is behind a plan to ruin her and her property, and that John Dore is deeply concerned in thwarting any such perfidy. Ruth walks into a carefully laid trap that leaves her in the hands of her enemies in San Francisco, and Dore, having escaped an automobile catastrophe arranged by Wilkerson, is on the way to rescue her when the picture closes. The hurling of a runaway automobile from a bridge into a deep ravine, is the sensational spectacle in this release. Headed by Robert Leonard and Rita Hall, the cast assembled for this serial is particularly efficient. D.

George Kleine has opened a new Philadelphia office in charge of John J. Butchford. The office is located at 1309 Vine Street.

CAROL HALLOWAY — LEADS — JACK HALLOWAY

Kalatz Company . . . . . Juvenile. Tucson, Ariz.

Coming Release: "The Peace Treaty," "The Violinist"

FILM THE VAN LOAN STORY

"The Message to Buckshot John" Being Staged by the Bosworth Company

A company of thirty, with horses and a general outfit for typical Western stuff, is being taken from the Bosworth Los Angeles studio to Banning, Cal., to take some of the opening scenes in Charles K. Van Loan's "The Message to Buckshot John." Hobart Bosworth will direct the production as well as appearing in the lead. Others in the cast are Courtenay Foote, Frank Lanning, Joseph Ray, Karl Von Schiller, Helen Wolcott, and Rhea Haines. George W. Hill is the cameraman. Art Accord, a well-known Western cowboy, will be seen in the picture.

The Smalleys have begun production of "Sunshine Molly," a story of the oil-well country written by Lois Weber. A company will be taken to Midway, Cal., the center of the oil-well region, for this picture.

WORLD HAS INDIAN FILM

Edward S. Curtis Drama of Indian Lore Presented at Casino Theater

The World Film Corporation is to present Edward S. Curtis's Indian epic film drama, "In the Land of the Head Hunters," for a run at the Casino Theater, beginning Monday afternoon, Dec. 7. "In the Land of the Head Hunters" will follow the single week's engagement at the Casino of the photo-drama founded on Sir Gilbert Parker's "Seats of the Mighty."

During the Casino presentation of "In the Land of the Head Hunters," a special orchestra will play John Braham's symphonization and arrangement of the native Indian melodies Mr. Curtis caught on the phonograph while among the little known Kwakiutls in the wilds of northern British Columbia and southern Alaska.

ANIMATED MAKES A SCOOP

Jack Cohen succeeded in securing some excellent pictures of the Harvard-Yale football game for the Universal Animated Weekly. The evening of the game prints of the Weekly were shipped in exchanges throughout the country and the pictures were running in the theaters by Monday.

LEADING

EDISON DIRECTORS

CURRENT RELEASES

Ashley Miller
"His Chorus Girl Wife"
Nov. 23

Charles J. Brabin
"The King's Move in the City"
NOV. 27

Richard Ridgely
"The Rose at the Door"
Dec. 8

Charles H. France
"It's a Bear"
Dec. 5

John H. Collins
"The Last of the Hargroves"
NOV. 23

Langdon West
"The [illegible]"

Charles "Doc" Ranson
"WOOD S. WISE GOES SNIPE HUNTING" Nov. 20

ESSANAY

"SIX-A-WEEK"

BOOK THEM

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

ELIZABETH LONERGAN,
Free-Lance Scenario Writer.

Congressman Frank B. Willis on Tuesday, Nov. 4, was elected the Republican Governor of Ohio. He defeated the Democratic Governor, James M. Cox, candidate for a second term, by approximately 30,000 votes. Thereby hangs a tale that is alike interesting to all photoplay authors, exhibitors and others connected with the art of Cinematography. Governor Cox and M. A. Neff, formerly president of the Motion Picture Exhibitors League of America, are responsible for the Ohio Board of Censors of Motion Pictures. The personnel of this board has been peculiarly obnoxious to producers of motion pictures, to exhibitors, and to authors, for the reason that many productions were cut and slashed without rule or explanation. Governor Cox, urged by Mr. Neff, appointed a Censorship Board of three members, two men and one woman, after the bill had been forced through a Democratic Legislature. Elected with Mr. Willis, is a Republican Legislature, and THE MIRROR predicts, if it proves possible to circumvent civil service rulings that have been foisted upon the Ohio taxpayers, that Governor-elect Willis and his new Legislature will give this Board of Censorship their careful attention. The incoming administration is pledged to smash the present political machine in the Buckeye State, put a stop to extravagant expenditures of public monies, and decentralize the one-man control of government that has seemingly grown up there within the past two years. Legislation, however, will be essential to change the make-up of the many boards, commissions and bureaus now in power. Cleveland exhibitors are already leading a movement for a repeal of the Censorship Act, and for State co-operation with the National Board of Censorship. The Cleveland branch of the Ohio League has also passed resolutions condemning the incorporation and establishment by M. A. Neff, R. F. Wilson, Harry Vestal and others of a publication which, it is claimed, is to be the official organ of the Ohio exhibitors. The exhibitors demand that if Mr. Neff and his associates continue this publication that they resign from official league positions, and from the Ohio Board of Censors of which both Wilson and Vestal are members. The plans for this new publication were formulated before the recent Ohio election: now that a republican governor and republican legislature have been placed in power it is problematical whether Messrs. Wilson and Vestal can continue identified with the proposed new magazine and also remain identified with their State positions. Frank B. Willis justly deserves his reputation as a friend of motion picture interests. He it was, who through the request of THE MIRROR, introduced in Congress the bill to protect by copyright, motion picture play manuscripts. His bill has been endorsed by a majority of the leading photoplay authors, the Authors' League, and other organizations. Nine out of ten other exhibitors, exchange men, and their friends supported Mr. Willis. His total vote from motion picture interests undoubtedly exceeded twenty-five thousand. While Mr. Willis has announced that he does not propose to force legislation, as has been accomplished in the past two years, he can be depended upon to give careful consideration to all motion picture legislation, and his recommendations to the new legislature may be interesting on this subject. December will find Mr. Willis in Washington where he will attend to his congressional duties until about the first of the year. His term as national representative from Ohio expires March 4, but he will resign his Congressional seat about Jan. 1. The Willis bill to insure copyright to motion picture scripts is now in committee. In order to bring it up for consideration, while Mr. Willis remains a Congressman, means that prompt and decisive action must be taken by photoplay writers and their friends. Write your Congressman and your Senator urging them to co-operate and bring the Willis bill to the light of day. The authors clamored for this legislation. THE MIRROR succeeded in interesting Mr. Willis, and it is now up to you. And as an additional bit of political gossip: The Chicago *Tribune*, "World's Greatest Newspaper," you know, forecasts that Willis will be Republican nominee for President of the United States. Wouldn't it be edifying to have as president a man so friendly to motion picture writers as Mr. Willis has proven himself to be? Willis is only forty-two years of age—and he just dotes on a good motion picture as does his wife and charming daughter.

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Our New Contest.

You have all probably read the details of our new contest, which has been published, together with Mr. Swan's unfinished photoplay. We are taking a lot of pride in the originality of this contest. It is something different, just as we long to see something different in photoplay endings. Every reader of THE MIRROR is cordially invited to compete. We are going to prove that the public no longer inclines toward a series of hand clasps and hugs as fade-outs for photoplays; we are going to prove that authors, real and near, do not long for such endings either. We believe that the photoplay plot should be carried through to its logical conclusion: that the finale should not be twisted and bent into something other than what the plot really stands for. Mr. Swan does not know how this story should end: Mr. Plimpton does not know: Mr. Welsh does not know: and the Editor of this department is as ignorant as the other judges. We want three hundred feet of action carrying this plot to a logical, consistent and definite conclusion; *we do not want the usual thing;* and we are firm in the faith that there is sufficient versatility and originality among the authors, real and near, to furnish the something different—the unusual ending to this story. In instituting the contest THE MIRROR only pursues its usual policy—namely, the uplift, the advancement, the artistic worth of the photoplay. The time has come when photoplay endings are startlingly monotonous; when titles are trite or meaningless; and if we can prove that the writers are ready and willing to furnish the comprehensive and attractive titles, and the unusual surprise so essential to photoplay endings, we shall not have labored in vain. Be sure and abide by all the rules. *Do not address manuscripts to the Department Editor;* do not ask us questions; and if you have not read the unfinished script send ten cents to THE DRAMATIC MIRROR office and a copy of THE MIRROR will be forwarded to you. It is impossible for the judges to know the identity of any contestant until the prizes are awarded, and you can rest assured of fair and square treatment. We want to see beginners as well as established authors compete, and in so doing you will be aiding the cause of photoplay.

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As to the Term "Movie."

Ever and anon some writer on photoplay subjects rises in his might and delivers a bugle blast against the humble term "Movie." It is rarely that we use "movie" in our various writings, and we agree that the expression is not exactly dignified. But, on the other hand, isn't the periodical explosion against the use of the expression a much ado about nothing? A crusade has been planned to eliminate the use of "movie" from the newspaper columns. Whoever planned that crusade never was a newspaperman; he or she never wrote "head-letter." The expression "motion picture" or "moving picture," as the case may be, is too long to fit snugly into the news columns. "Movie" consists of five letters, "movies" contains six letters, and the head-liners on daily newspapers will use the word for convenience and from necessity. And then: Isn't "movie" a newly coined word from newspaperland denoting loving familiarity for motion pictures and not contempt, as is so frequently charged?

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Over the Field.

Colonial Motion Picture Corporation is in the market for one and two reel comedy subjects. Slap-stick is not desired, but Editor Van Powell is anxious to see good, strong, laugh-getters in which comedy of situation and idea are combined without the roll-off-a-chair-and-downstairs business now so prevalent. Colonial will pay, according to editorial statement, the best prices for available material paying as high as $250 for subjects where construction and material are worth it. "Writers of the class with whom we hope to deal will understand about self-addressed stamped envelopes. We promise prompt and courteous treatment. We should be addressed, Colonial Motion Picture Corporation, editor of scenarios, 18 East Forty-first Street, New York city."

Clarence J. Caine announces that the Photodrama Club, of Chicago, Ill., has been organized. The members meet every second Monday evening. Those interested in writing for the screen are asked to address Mr. Caine, 1640 South St. Louis Avenue, Chicago. He is secretary of the new club.

While in the East, Marc Edmund Jones was informed by an editor that one of the Jones scripts had just been rejected. He says he disclaimed any knowledge of it. Jones was informed that the story had been sent in by an agent. The title was looked up and it was discovered, Jones says, that certain of his scripts, written two years ago, had been taken from the morgue by a concern which was attempting to sell to other companies through an agent.

"The script market in England has gone back to its normal condition since I wrote to you in August," says Ernest A. Dench. "The English literary market has altered hardly at all, and it is a waste of postage sending stuff out in many cases." Mr. Dench, who is now in the United States, says he expects to resume publication of *The Photoplay Writer* soon. Dench says he has a lot to thank the American motion picture producers for, and he is here to tide over the European war.

Phil H. Le Noir, of New Mexico, who has been selling some good material, writes to express his sincere appreciation of the department which he terms helpful.

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He's in Again!

"I'm in again," writes Russell B. Smith, who states he would like to start a discussion as to the ethical position of a company which buys a one-reel script, expands it into two without adding to the check of the author. Mr. Smith says: "At first and hasty glance this may seem rather unfair to the author, but on second thought and upon consideration of the circumstances, it is not at all unfair to the author. Some authors have complained to me of this apparent unfairness, and while I do not agree that it is unfair, I would like to put it up to you for an opinion in your valuable column. When an author submits a plot, worked out for one reel, if the editor or staff writer in order to make it into two reels, is obliged to add additional plot of his own in order to make it two reels, why should the author of the one-reel plot be paid for two? The company had to pay money to some one to supply the additional plot needed to make the story worth two reels. If the author were on the spot when the need of the two-reel plot is apparent, then, of course, he or she could be called in to add something to it and be paid an additional check accordingly. But if the staff man does the work, why should the original author be paid additional sums for something he did not supply? Of course, if his plot as submitted was sufficient for two reels, all right, but when it is more plot that is needed to make two reels out of one, why should he be paid for something that was not there? A discussion of this subject in your department ought to settle this more or less mooted question." When an author submits a one-reel plot that gives the editor a basic inspiration for a two-reel story, the author is primarily entitled to something more than the price of a one-reel story. He should be given first opportunity of developing his one-reel plot into a two-reel plot with the understanding that if he fails the story will be handed to a staff writer. Such action would give all parties concerned a square deal.

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To Forestall Miscasting.

Winifred H. Jensen writes interestingly on character index which is suggested to forestall miscasting: "It is one thing to people a photoplay with creatures of the imagination and have them perform in a manner peculiar to the individual natures we have endowed them with, and quite another to properly introduce them to the director in the short, abrupt, stereotyped scripts we are expected to write. The grotesque miscasting of a photoplay set me thinking, and I concluded that a character index appended to my scripts would probably serve to obviate the recurrence of so disastrous an error, and I believe it has proved successful, in as much as none of my dramas has since evolved into a melodrama or, oh horrors—a farce. The character index covers the principals only, of course, and treats on both their inward and outward foibles. To illustrate the miscasting of a photoplay in which the 'business' was made to suffice for description of characters:

"'A tender and unsophisticated youth is done out of his inheritance by a wily uncle, who, to gain his ends, does not stop at attacking the young man, doing him bodily injury and putting him temporarily out of the way. The heroine, a beautiful and capable young woman, comes to the rescue, however, and by dint of a clever and courageous ruse, saves the day.' The picture was cast thus:

"'Tender youth (*the hero*), a modern Hercules, 6 feet 2 inches in his socks.

"'His uncle (*the villain*), slender and frail.

"'His sweetheart (*the courageous heroine*), a simpering doll.'

"The result may be better imagined than told. I personally believe that the photoplay should be treated more seriously by all concerned, not merely as a necessary evil, and also that we authors should not be required to write in such extreme brevity as to leave everything to the imagination of the director—for, after all, is not the photoplay the foundation on which the motion pictures are built? Big studios, huge workshops, munificently paid directors and actors all would be useless without the photoplay, and all have their part and are for the purpose of transferring it from paper to film. We photo-playwrights must command respect for our profession, however, by ceasing to write plays that lack ideas and construction, and thus free ourselves from the stigma that rightly rests upon us when the 'Slave of the Studio' must rewrite and infuse into them those indispensable qualities, to quote Mr. Colin Campbell. I, for one, am going after that 'golden crown' they say awaits the author that does the work he's paid for instead of leaving it to the harassed director."

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Idea vs. Technique.

Emily Brown Heininger—there is no better writer of slap-stick comedy in the field to-day—takes her pen in hand to add to the discussion on Idea vs. Technique. She writes: "Of course, I do not know anything about this subject as I learned all I know about script writing from observation of the screen, and experience, and had sold scripts and was engaged as staff comedy writer for the Essanay Company before I

(*Continued on page 32.*)

REVIEWS OF FEATURE FILMS

"THE PANTHER".

Two-Reel Broncho Drama, Released Dec. 16. Produced by Walter Edwards from the Scenario of Thomas H. Ince and C. Gardner Sullivan.

McLeod, Indian factor, "The Panther," ..... Walter Edwards
Brandt, the hunter ..... Frank Bernard
Francois Ledru, the trapper ..... Roy Laidlaw
Julia, his daughter ..... Louise Glaum

In fashioning a scenario about the character of the ferocious Indian factor, nicknamed "The Panther," because of his brutality, which combined with his power of office has the whole settlement terrorized, the N. Y. M. P. Company has added another drama of the West that would seem to be but one thing—good. In the exaggeration of the one character, of which Mr. Edwards makes an unbelievably ferocious and terrifying spectacle, throwing the other characters into a defense that partakes of the extremes to which the assault of this human brute drives them, the play loses all identity with any other that we have seen. It is such a character as the "Sea Wolf." It brings the elemental to the surface at once. It is filled with the lust of possession and the rending of human lives—real, elemental, and vivid.

The grandeur of some Western body of water and a distant nestling of hills has been saved to give the plot a wild and striking background. The rock shores of the rushed lake, the pine scented stream down which the lovers paddled to safety, the log cabin among the trees which serves as office, are in their sense of isolation a telling factor in enforcing the rugged and barbaric character of the plot. It is as a rule thought sufficient to pick out some telling bit of scenery—perhaps a large view, or even a striking camera contest, but it is not, we venture to say, the good fortune of many producers to be able to select settings that so typify the action, and at the same time to possess a plot whose figures and manner are so virile as not to offend the vastness and dignity of nature's beauties. One cannot but insist that here is something out of the ordinary in photoplays.

The plot uncovers the unexpected at every angle, as the daughter of the cowed trapper flees rather than incur the further advances of the odious trapper, and by canoe and woodland makes her way to where she meets a priest and a hunter. The latter's profer of assistance she accepts by asking an immediate marriage. The party are surrounded by "the Panther's" Indians and led back. Here the hunter is tortured, while the girl is kept confined; evidently "the Panther" has but small respect for the binding words of a priest.

The pair finally escape, assisted by an Indian ally, who then lures "the Panther" to the grave of the friend "the Panther" slew and in mortal combat ends his existance. The Indians were noticeable for their genuineness and their strong acting. The cast was remarkable for the ferocity of its encounters. F.

"THE DANCER AND THE KING"

A Five-Part Blaney Feature, Released Through the World Film Corporation Nov. 30. Produced by E. Arnaud.

The King ..... Victor Southerland
His Prime Minister ..... Arthur Hyans
Gilles, his secretary ..... Howard Lang
The Countess ..... Marquita Dwight
The Dancer ..... Cecil Spooner

While the costumes and the action and the wording of the explanations and inserts would indicate that the producers had essayed a drama of a small principality of at least some years ago, the shocking sight of an automobile in which the dancer leaves the theater and the appearance of the royal carpet sweepers with that utilitarian if rather modern device in their hands, leaves us still in doubt as to the time when the offering is supposed to have taken place. However, we find ourselves in the midst of a very small-kingdomish drama, a teapot principality in which the King, taken by Victor Southerland, was at least young and handsome, and the dancer, played by Cecil Spooner, who at least does amazing things with her ballet legs. Other characters you know well. They comprise the scheming prime minister and consort, and the countess, who resort to a nest of anarchists in the furtherance of their nefarious designs on the rulership of the kingdom. And finally they swarm into the palace one night and take the king their prisoner.

The dancer, who had been pirouetting her way into the royal esteem, much, of course, to the disgust of the prime minister and countess, overhears plans, rides for military aid, rescues her king with an occasional terpsichorean movement thrown in, all with equal facility. Mr. Arnaud has turned out some excellent offerings, but this is not one of them. F.

"THE MASTER KEY"

The Third Installment of the Gold Seal-Universal Serial in Two Reels. Released the week of Nov. 30.

John Dare, mining engineer .... Robert Leonard
James Gallon, miner ..... Wilbur Higby
Ruth, his daughter ..... Ella Hall
Harry Wilkerson, his partner .... Harry Carter

This offering concerns itself with the strike at the mine, instigated by the intrigues of Wilkerson, who has forced the man he is persecuting to appoint him superintendent, and quelled through the popularity of the young mining engineer. Its greatest interest centers in the scenes about the strike. The camera, placed so as to overlook the small valley-trough in which the mining town is situated, takes in many hundreds of well gotten-up miners all at the same time, and portrays their rebellious seethings under the stress of famine at the hands of the man who would depreciate the prosperity of the mine, and depicts it with a pleasing long-distance clarity.

Ella Hall besides being a very winning and sympathetic heroine, proves her command of emotion by a brief display of lachrymose abandon. She and Mr. Leonard are a pair that are easily understood in any episode that may prove the first for anyone in the audience.

The offering shows the girl's father breathing his last in a very well handled death scene, and the reading of his will, which appoints the young engineer his executor over all property which he leaves to his only daughter. F.

"THE SMUGGLERS OF LONE ISLE"

Kalem Drama in Two Parts. Written by James W. Horne and Directed by George H. Melford. Released Dec. 14.

Jim Crompton ..... Paul C. Hurst
Nellie, his wife ..... Marin Sais
Dad Halliday ..... William H. West
Steve ..... James W. Horne
George Luther ..... Douglas Gerrards
Jeannette ..... Cleo Ridgeley

Director Melford has achieved some exceptional effects in his production of this dramatic story, given the picturesque setting of a rock-bound shore. The situations are dramatic in themselves; they are made more so by the acting, especially that of Marin Sais and Paul C. Hurst, and in the second reel Director Melford has done his best to intensify the atmosphere of tragedy by introducing a violent thunderstorm. The rain falls in torrents and lightning plays about the little cabin until a bolt strikes, and ends the life of the smuggler chief. In view of the difficulties to be met, these scenes are very well done.

The first reel has its sensations, too, in the panic among the passengers aboard a sinking vessel, the scramble to find places in the life boats and the narrow escape of a beautiful girl just married to a secret service detective. Jeannette is washed ashore and found unconscious by Jim Crompton, chief of a band of smugglers. He carries her to his home, and because her beauty surpasses any ever seen on Lone Isle, falls completely in love. Jim is indiscreet enough to place his arms around Jeannette when his wife is looking.

Nellie, the wife, thinks to be avenged by informing the detectives of the whereabouts of the smugglers. They arrive—headed by Jeannette's husband—on the stormy night already mentioned, and it looks like a drawn battle until the bolt of lightning descends to kill Jim and set the cabin on fire. This film offers good acting, in addition to an abundance of action. D.

"THE ACCUSATION"

Two-Part Victor-Universal Offering Produced by Harry C. Myers for Release, Dec. 25.

Colonel Lund ..... Neil Moran
His Daughter ..... Rosemary Theby
Dayton, her choice ..... Harry Myers
Burwell, his rival ..... Brinsley Shaw
Mary, the latter's unacknowledged wife. Ruth Fielding

While it is hardly possible to call anything a certainty in the picture game, one of the safest bets of which we know, is backing a film which possesses a cast such as this. It is like wagering on a race composed of all-stars; it is sure to be a good race even in spite of a story such as this is. Brinsley Shaw as the villain, Rosemary Theby as the girl, and Harry Myers as lead, not to overlook Ruth Fielding as the neglected wife of Neil Moran as the father.

The plot reveals, after a somewhat disguised introduction, that Burwell, the rival, has an unacknowledged wife (the sub-title calls her that to allay sensitive feelings) but he persists in his rivalry for the hand of the girl. When he finds the other man the choice he forces his poor wife to go to the house of the girl and tell her that her little one was the daughter of the man she wants to marry. It is a very disagreeable scene.

Later she sees him trying to make renewed love to the girl and desperation succeeds humility and she reveals all. Burwell is persuaded to "make things right" with her, and, of course, the other man is taken back into the esteem of the daughter. F.

"THE FORTUNES OF MARGARET"

Two-Part Eclair Drama, Directed by Jack Byrne. Released Dec. 23.

Margaret ..... Isabel Daintry
Her Father ..... G. Raymer
Her Brother ..... Max Fisher

If there has ever dimly lurked a suspicion that melodrama was dead or even decadent, let it be disproved by this summary of action: After a few scenes which effectively place the fact that we are dealing with an old homestead, we are served with an insert that the mortgage will be foreclosed unless payment be made on the morrow. The farmer has the money, but his son steals it to repay gambling debts, and the daughter is suspected and made to leave home. Her fortunes are shown at low ebb until she obtains employment at a costuming concern and marries her employer.

We now return to the farm, where the property, the mortgage foreclosed, is being sold at auction, and father travels cityward to obtain employment as street cleaner, incidentally saving the life of his granddaughter. Later the bad brother, in cahoots with a city gang, enters his own sister's house (he also does not know of her good fortune) and is shot. He tells his sister her father's address and the latter is sent for hurriedly, an obliging policeman absenting himself from the scene of the crime long enough to accomplish this errand, that all may be present at the final scene. F.

On Suspicion (Lubin, Nov. 19).—In the two reels of this picture, written by Robert Reinhardt, the danger of convicting on circumstantial evidence, is given a strongly dramatic illustration. The lawyer of the district attorney holds that nearly all prisoners are justly sentenced, whereas the district attorney knows that many mistakes are made. When Maud's vagabond brother asks for aid that he may rehabilitate himself, she goes to meet him secretly, and is mistaken for "Mac," one of a band of crooks operating in fashionable hotels. It is shown how the police work up a damning case against the innocent girl and her brother, whereas the real criminals are not suspected. Scenes in which Maud breaks down under the third degree and confesses to crimes of which she knows nothing, are especially well handled. She is arraigned before the district attorney, before the mistake made by the police. Justice Young plays the role of Maud with considerable emotional force, and convincing performances are given by Frank Elliott, L. C. Shumway, and Gertrude Kellar. R.

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"ENDINGS" POUR IN

Artistic Ending Contest Only Two Weeks Old, But Entries Are Already Many—Some Points for Contestants

Many contestants in THE MIRROR-Edison Artistic Ending Contest are apparently determined that no unforeseen occurrence shall rob them of a chance to compete, for, though the contest is only two weeks old, the number of entries already looms up large. With the six big weeks to come the indications are plain that the judges will have no enviable task when the final awarding of prizes is made.

A surprising point, in view of the fact that in THE MIRROR-Edison contest, technique is a secondary consideration, and the "big idea," the main problem, is found when it is learned that, with few exceptions, the early entries in the contest are examples of excellent screen workmanship. It would warm the heart of the average scenario writer to have his every mail made up of scenarios as neatly and carefully worked out as the majority of those received so far in THE MIRROR contest.

There are some points in the rules, however, that need emphasis for the sake of contestants. Don't forget that your suggestion of a title for the completed photoplay must be submitted on a sheet of paper entirely separate from that containing your ending to the story. On both the manuscript of your title suggestion and your completion of the story, put the key word that appears on the sealed envelope containing your name and address. Don't put your name, address, or any clue to your identity anywhere but in the sealed envelope, which will not be opened until after the judges have made their choice of ending and title.

Another point: It is not necessary to rewrite the entire scenario, adding your ending. The rules explicitly state that you must only write the story from where Mark Swan drops it. Take up the story there and go on to your ending. Observance of these rules is essential, for if your title is on the same manuscript with the ending, only the ending can be considered, your entry for title is ruled out at the start. If any of the other rules are violated it means that you have lost all chance of winning the prize, for your entry will not be considered.

A summary of the contest is made here for the benefit of those who have missed the previous issues of THE MIRROR. THE MIRROR is offering a prize of $50 for the best completion of a photoplay, the first two-thirds of which have been written by Mark Swan. The completed photoplay, using the prize winning ending, will be filmed by the Edison Company and released through the regular channels. Full credit will be given on the screen to THE MIRROR reader supplying the best ending. Four prizes of $10 each are offered to the readers submitting the endings considered next best in merit to the prize winner. A prize of $10 will be given the reader suggesting the best title for the picture. A synopsis of Mark Swan's scenario is printed below, but the detailed scenario can be secured by sending 10 cents for the Nov. 18 issue of THE MIRROR.

Here is Mark Swan's synopsis of his story:

Kenneth Turner and Ralph Cameron study art in Paris at the same time in the studio of Monsieur Rafael. Turner is not only a hard worker, but has talent akin to genius; while Cameron is very slightly gifted and is not industrious. However, he greatly envies his more fortunate comrade; and when Turner wins warm praise, while Cameron's work is slighted, it arouses a bitter envy in his heart, which grows later to hatred and an enmity that lasts through their lives.

Kenneth Turner finishes his studies and achieves considerable success as a portrait painter in London. He meets Lady Sylvia, daughter of the Earl and Countess of Hawkesley, and is fascinated by her marvelous beauty. Her parents commission him to paint her portrait, and, during the sittings, the two fall in love. When the portrait is completed, Turner confesses his passion and learns that his love is returned.

Nana, a model, used by Turner, unknown to him, is infatuated with him; and his love for Lady Sylvia is gall and wormwood to her. She leaves his studio never to return, and happens to be employed by Ralph Cameron.

The course of true love does not run smoothly for Kenneth and Lady Sylvia, for the earl and countess oppose and forbid their daughter's marriage to a man they consider beneath them. The earl refuses to accept Sylvia's portrait. Sylvia thereupon obtains from Kenneth a solemn promise that he will keep the portrait as a pledge of their love, and that he will neither sell it nor exhibit it publicly.

Meanwhile Ralph Cameron, moved by envious malice, and Nana, urged by disappointed passion, conspire against the happiness of Kenneth and Lady Sylvia, and she is made to believe that he has deceived her.

Stung by the discovery, she returns his ring and refuses to even see or speak to him again. Thereupon Kenneth unable to understand why he has been jilted, breaks his promise and puts the portrait on exhibition at the Royal Academy, where it scores a tremendous success.

It is, however, exposed to unexpected dangers. Reece and Plimm, men known to the police as expert thieves, have their attention attracted by it. Nana and Cameron see the work of the man they hate achieving success. The earl and the countess object strongly to the exhibition, as it keeps alive gossip of the clandestine love affair; while Lady Sylvia, even though she has broken her troth to Kenneth, resents keenly the fact that he has broken his pledge to her.

One night the picture is taken. The next morning the loss is discovered.

Who Stole the Portrait?

RULES OF THE CONTEST

1st: Contest is open to *every reader* of THE MIRROR. It is not necessary to be a subscriber.

2nd: One completion of photoplay only can be sent in by each contestant, and must be typewritten. Nothing but the scene or scenes deemed necessary to complete the scenario are to be submitted.

3rd: As many titles may be submitted as each contestant desires. They must be typewritten on separate sheets from other MSS.

4th: The completed photoplay is to be one reel 1,000 feet in length. Your submitted completion must be long enough to play five minutes and occupy 300 feet of film.

5th: Manuscripts must be typewritten on one side of the paper only and must be addressed to:

EDITOR, PHOTO-PLAYWRIGHT CONTEST, DRAMATIC MIRROR,
1493 Broadway, New York.

6th: No name must appear on manuscripts. Place your name and address—plainly written—on a card in a sealed envelope and inclose with your manuscript. Write at the top of the first page of all manuscripts, also on the sealed envelope, any key word which will identify the envelope with the manuscript.

7th: Keep duplicate of your submitted manuscript, as no manuscript will be returned.

8th: The contest closes at noon of Jan. 9 1915, and no manuscript received after that hour and date will be considered.

9th: We cannot undertake to enter into any correspondence regarding the contest.

10th: Absolute observation of these rules by contestants is required. Those who do not do so will not have their manuscripts considered.

11th: No employe of THE NEW YORK DRAMATIC MIRROR or Thos. Edison, Inc., can compete for any of the prizes offered in this contest.

Six Prizes

$50.00. For the best completion of the photoplay story (300 feet).

$10.00. In four consolation prizes of $10 each, to second, third and fourth best completion of the photoplay story.

$10.00. For the best title for the photoplay. Should more than one person submit the winning title, a prize of $10 will be awarded to each.

It is possible for one contestant to win one of the prizes for the completion of the photoplay, also the prize for the best title.

Judging

The following points will be taken into consideration by judges in awarding the prizes for the photoplay finish:

Dramatic and logical finish;
Construction;
Originality;
Practicability (ending must not be over 300 feet in length, which will be played in five minutes).

Points taken into consideration by the judges in awarding the prizes for the best photoplay title;

Originality;
Appropriateness;
Length.

Judges

Horace G. Plimpton, Manager Negative Production, Thomas A. Edison, Inc.

Mark Swan, Playwright, Scenario Writer for Thomas A. Edison, Inc.

Robert E. Welsh, Editor Motion Picture Department, NEW YORK DRAMATIC MIRROR.

William Lord Wright, Editor "Photo-playwrights, Real and Near" Department, NEW YORK DRAMATIC MIRROR.

Decision of the judges will be made as soon after close of contest as practicable. The envelopes with names and addresses will not be opened until the judges have made their decisions.

Thomas A. Edison, Inc., will produce and release the picture as soon after decision of the contest as practicable.

FOR PHOTOPLAY AUTHORS

(*Continued from page 36.*)

knew there was such a word as technique used in connection with the business. I thought that word was kept solely for musicians. I once heard a man say that 'Technique is the art of performing the simplest passages with the utmost difficulty,' and I believe it is. When a person gets it into his or her head that technique alone will sell a script, he or she may just as well put it down that said party has something to learn. The one thing for which a motion picture firm buys a story is the originality of the idea sufficiently full of plot and action to make an interesting picture. The art of writing such a script is something that cannot be forced, but must come naturally and is a born talent. Technique is the arrangement of the idea into correct scenario form and can be learned by anybody who has ordinary brains enough to watch a picture on the screen intelligently. The latter can be taught by rule, but the former never. Of course, a certain amount of knowledge of proper construction is necessary and a higher price is paid for a well-constructed script though this is a secondary matter with the selling possibilities of a story. Few editors will read a whole script through that does not bear the earmarks of some idea of technique. But if a writer expects to sell scripts that have a slight plot and faultless technique, he had better give up trying to be a writer and apply for the job of bookkeeper. That is the proper place for those who are satiated with the idea of system alone. There are few stories that are produced exactly as written. Even those by the most successful writers of the day have to be changed a bit here and there to suit circumstances of which most authors are ignorant as far as technique is concerned; but a plot full of heart interest, if it be a drama, or full of humorous situations, if a comedy, will usually remain the same regardless of changes of construction. To write a story full of originality one cannot follow a set rule. What might be good construction in one case would be out of the question next time. Therefore, the advice for beginners is to have a clear idea in the head of what the story is to be about, and to set it down on paper with as much continuity as is consistent. But never to sacrifice plot for technique. In closing this argument, let us remember the essential thing in writing a photoplay is to have a tale to tell and to tell it clearly and concisely."

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REVIEWS OF LICENSED FILMS

The Butterfly's Wings (Selig, Nov. 25).—The Butterfly's Wings gives Bessie Eyton the role of the social butterfly who tires of her conventional suitors and uses her charms on a coastal fisherman with entirely expected results. Women, however, his coastal maiden pleads with her, she returns to the city and wearily accepts the more brilliant of the two offers in marriage. The slumping process is in the fact that she really fell in love with the big manly fisherman that Thomas Santschi makes of this very husky-haired person. Mr. Santschi directs the scenario, which is by Nellie B. Duff. California's rocky coast continues to furnish acceptable settings for this type of drama, although a little more care with the lesser details would be appreciated. F.

He Waits Forever (Lubin, Nov. 27).—An old plot and an extremely artificial one is used in this Mexican romance, written by Wilbert Melville and directed by Leon D. Kent, with William E. Parsons, E. Mayo, John Hayes, and Velma Whitman in the cast. Being rejected as a son-in-law by Helena's father, Jose goes to the Sierras to hunt gold. Six years later he returns at the head of a revolutionary army to find Helena the wife of another man. He prepares three glasses of poisoned wine, one of which he drains himself when overcome by emotion. Jose's death is warning enough to keep Helena and Andres from drinking to the toast proposed by their host. Rather pretty settings are the best feature of the film. D.

The Unknown Country (Lubin, Nov. 20).—The wide-eyed intensity of the first-release audience attested to the magnetic qualities of psychic drama better probably than either author or producer, in spite of their supreme effort in each case, had dared to expect. Edgar Jones and Louise Huff are the youthful couple who become engaged, while Brinsley Shaw is the psychic delver of rather disagreeable personality whom the girl turned down for the younger man. Mr. Shaw turns the full power of his striking features loose in a capable effort at giving the man who delves into death a potent yet plausible personality. He learns a secret from an Egyptian mummy which comes down through the ages in the form of a scroll, and having lured his doctor rival to his rooms, mesmerises him and by the secret causes the migration of his soul into the doctor's body while the doctor's soul refuses to enter into his body. "He" immediately becomes repulsive to all with whom he comes into contact, and after having the girl break the engagement he gives it up and causes the retransference of spirits. His own body, however, having been without soul for so long a time, is dead. The "happy ending" is entirely in order with this sort of script, which is a decided achievement for Emmet Campbell Hall, the author. F.

The Tale of a Coat (Lubin, Nov. 20).—It is perhaps the lack of effort to get out of the scenario rut that is the most discouraging cloud on the film horizon. "The Tale of a Coat" is a split-reel subject in which a coat with a love message therein changes owners several times and gets the male wearer thereof into difficulty on each occasion. The subject is split with The Daddy of Them All. F.

A Matter of High Explosives (Edison, Dec. 9).—The residents of a gossipy village are given a bad scare by the wife of the inventor of a high explosive. She walks in her sleep, carrying what appears to be a deadly bomb. She is followed from place to place by a frightened crowd, and comes to her senses perilously close to the edge of a high roof. By this time the husband has been summoned to take care of his wife, and incidentally to prevent the explosion of the bomb. A fairly entertaining film, with William Wadsworth, Bliss Milford, Cora Williams, and Arthur Housman in the cast. The story was written by Mark Swan and directed by Charles D. Ranson. D.

Blacksmith Ben (Biograph, Nov. 21).—Blacksmith Ben does not grip very well, but it succeeds in serving its one reel purpose by presenting a number of characters that move in a well understood orbit, and are accentuated by good photography and conscientious acting. The meaning also is clear, for we see the blacksmith lose his sweetheart in early life to an artist, and when, years later, his helper is in danger of another artist, he steps in and prevents the girl eloping by dragging the artist and his chauffeur, one in each hand, and compelling them to do his bidding. There are a number of rough edges which might have been smoothed by the director. F.

A Surprise Party (Selig, Nov. 27).—Misunderstandings between Mr. and Mrs. White and Mr. and Mrs. Brown are the cause behind this farce, that moves slowly and without even the conviction needed to draw easy laughs. Mrs. White wants a new hat; she finds one in her husband's office, thinks he is keeping it for a birthday present, and later sees the same hat worn by Mrs. Brown. Of course she is jealous and her tale arouses a kindred emotion in Mr. Brown. Their plan of revenge requires the disguise of negroes. They are arrested and wait at the police station until Mr. White and his guests at a surprise party arranged for his wife arrive to explain matters. John Lancaster, Lydian Brown Leighton, Sid Smith, and Elsie Grusco are the principals, under Producer MacGregor's direction. D.

The Curing of Myra May (Vitagraph, Nov. 27).—As Myra May, Norma Talmadge plays the part of a fourteen-year-old girl, whose romantic tendencies are excited by a too persistent reading of Tennyson's poems. She wants to grow up all in a hurry and have a Sir Launcelot for a lover; so when a charming stranger comes to town, Myra borrows the gown of a mature young lady, dresses her hair adult fashion and meets her modern Sir Launcelot every afternoon. It remains for a sensible mother to bring Myra down to earth again and convince her that the time for knee-length gingham dresses has not passed. A decidedly human little story acted with considerable charm by Miss Talmadge, who is given adequate support. D.

Betty or Letty (Vitagraph, Nov. 25).—This offering, we presume, is not to be considered in the light of a serious scenario, but more as a scenario-hinge on which to hang the offering that allows a well and specially selected cast to attach its efforts. James Morrison, as the young lover; Dorothy Kelly and Lillian Burns, twin sisters of affable and unfriendly disposition, respectively, and George Cooper as "bellhop," who plays a part of Mercury-Cupid, make up a cast whose efforts at youthful and pleasing love making of the type of popular fiction need but little scenario aid. This is a fortuitous chance in this one-reel offering by Roy Forbush Hanaford. The plot retails the adventures of "the only man," who falls in love with one of the twins and is slighted by the other, whom he mistakes for the one he is in love with. Having exhausted some of the probabilities, the play ends. It is best described by that rather indefinite word, "pleasing." F.

Snakeville's Reform Wave (Essanay, Nov. 28).—As one Snakeville happening gives way to another it becomes only a question of what the scenario has to offer. The unquestioned comedy and artistry of Victor Potel, Harry Todd, and Margaret Joslin does not vary, nor can a frontier settlement warrant the producer in turning the full beauty of nature into the camera's eye, for then the setting would not be "typically" American, and the characters are. It becomes, therefore, our painful duty to report that while the offering is funny—compared to a good many "comedies" it is downright so—it is not up to the ingenious mark set by other installments of the series. It concerns a "prohibition" campaign carried on by the women of the town who win through rather dubious ways. The two men in this case are the much abused husbands of two of the campaign leaders. F.

LICENSED FILM RELEASES

Monday, Dec. 7.

(Bio.) Just a Kid. Dr.
(Edison) Crystals—Their Making, Habits and Beauty. Edu.
(Edison) Buster Brown Causes a Commotion. Com.
(Ess.) Sweetie and the Hypnotist. Com.
(Kalem) The Price of Silence. Two parts. Dr.
(Lubin) The Beloved Adventurer. Series No. 18. Through Desperate Hazards. Dr.
(Selig) The Mystery of the Seven Chests. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 81.
(Vita.) The Moonshine Maid and the Man. Dr.

Tuesday, Dec. 8.

(Bio.) Cousin Pons. Two parts. Dr.
(Edison) The Rose at the Door. Third of Olive's Opportunities series. Dr.
(Ess.) Mrs. Trewith Comes Home. Dr.
(Kalem) In Dutch. Com.
(Lubin) He Made His Mark. Com.
(Lubin) Down at the Shore. Com.
(Selig) Saved by a Watch. Dr.
(Vita.) Sunshine and Shadows. Two parts. Dr.

Wednesday, Dec. 9.

(Edison) A Matter of High Explosives. Com.
(Ess.) The Fable of "The Bush League Lover Who Failed to Qualify." Com.
(Kalem) The Mystery of the Yellow Sunbonnet. Two parts. Dr.
(Lubin) A Recent Confederate Victory. Two parts. Dr.
(Selig) The Abyss. Dr.
(Vita.) The Athletic Family. Com.

Thursday, Dec. 10.

(Bio.) For Her People. Dr.
(Ess.) Sophie's Sweetheart. Com.
(Lubin) The Man from the Sea. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial, No. 82.
(Vita.) Pure Gold. Dr.

Friday, Dec. 11.

(Bio.) And She Never Knew. Dr.
(Edison) The Best Man. Two parts. Dr.
(Ess.) Every Inch a King. Two parts. Dr.
(Kalem) The Bold Banditti and the Rah Rah Boys. Com.
(Lubin) On Moonshine Mountain. Dr.
(Selig) One Kiss. Com.
(Vita.) A Strand of Blond Hair. Com.

Saturday, Dec. 12.

(Bio.) Saved by Their Cheelid.
(Bio.) Diogenes's Weekly, No. 13. Com.
(Edison) The Stenographer. Dr.
(Ess.) Broncho Billy's Dad. (Reg. in U. S. Patent Office.) Dr.
(Kalem) The Flying Freight's Captive. Fifth of the Hazards of Helen series. Dr.
(Lubin) Sam and the Bully. Com.
(Lubin) The Fresh Air Cure. Com.
(Selig) The Soul Mate. Melodr.
(Vita.) How to Do It and Why; or, Cutey at College. Two parts. Com.

MUTUAL FILM RELEASES

Monday, Dec. 7.

(Amer.) Out of the Darkness. Two parts. Dr.
(Keystone) His Prehistoric Past. Two parts. Com.
(Rell.) Our Mutual Girl, No. 47. Top.

Tuesday, Dec. 8.

(Beauty) Limping Into Happiness. Com.
(Maj.) Her Brave Hero. Com.
(Than.) The Reader of Minds. Two parts. Dr.

Wednesday, Dec. 9.

(Amer.) The Girl in Question. Dr.
(Broncho) The City of Darkness. Two parts. Dr.
(Rell.) The Forest Thieves.

Thursday, Dec. 10.

(Domino) Not of the Flock. Two parts. Dr.
(Keystone) (Title not yet announced.)
(Mutual) Weekly, No. 102.

Friday, Dec. 11.

(Kay-Bee) Fortunes of War. Two parts. Dr.
(Maj.) In Wild Man's Land. Com.-Dr.
(Princess) In the Conservatory. Dr.

Saturday, Dec. 12.

(Keystone) (Title not yet announced.)
(Rell.) On the Ledge. Two parts. Dr.
(Royal) Percy, the Milliner. Com.

UNIVERSAL FILM RELEASES

Monday, Dec. 7.

(Imp) The Outcome. Dr.
(Sterling) Billy's Charge. Com.
(Victor) Terence O'Rourke, Gentleman Adventurer. Series No. 3. The Inn of the Winged Goats. Two parts. Dr.

Tuesday, Dec. 8.

(Crystal) Vivian's Cookies. Com.
(Crystal) Whose Baby? Com.
(Gold Seal) The District Attorney's Brother. Two parts. Dr.
(Nestor) The Widow's Last. Dr.

Wednesday, Dec. 9.

(Animated Weekly) No. 144.
(Eclair) For the Mastery of the World. Three parts. Dr.
(Joker) The Genii of the Vase. Com.
(Joker) Alaska. Sc.

Thursday, Dec. 10.

(Imp) Three Men Who Knew. Two parts. Dr.
(Rex) (No release this week.)
(Sterling) His New Job. Com.

Friday, Dec. 11.

(Nestor) Their Ups and Downs. Com.
(Powers) Adventures of the Nimble Dollar. Dr.
(Victor) The Little Gray Home. Two parts. Dr.

Saturday, Dec. 12.

(Frontier) Her Higher Ambition. Dr.
(Bison) The Trail Breakers. Two parts. Dr.
(Joker) Love Disguised. Com.
(Joker) Building a Locomotive. Edu.

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REVIEWS OF LICENSED FILMS

Magazine Cooking (Lubin, Nov. 14).—The plight of a very recent wife who invites her trusting young husband to come home for lunch, as she is going to cook her first meal is the taste of this fare. He brings the boss along. When the distressed dame comes to the fatal "meal" cakes, whose basic ingredient she had cut out of an old skirt, they are obliged to throw away all pretense. The subject, enacted by a Lubin comedy trio, differs only in its greater exaggeration from a host of similar stories. It is linked to Beating the Burglar. F.

Beating the Burglar (Lubin, Nov. 14).—This plot has considerable claim to recognition in the extremely good technique which results in an acceptable comedy. The girl flirts with the burglar, who has come to the country for a week's rest, and leaves with him for the minister's. Her country beau discovers the woman's disguises in the interloper's room, and, donning them, shows up at the parson's fete a few assorted children, and claims the burglar as his husband. Then the father and sheriff show up and claim the money the burglar has stolen. Linked to Magazine Cooking. F.

His Wife's Pet (Biograph, Nov. 14).—His Wife's Pet besides partaking of the usual good qualities which the Biograph comedies are able to put into their work, possesses a script better than the ordinary in this kind of content. Florence Lee, Dave Morris, Madge Kirby, Louise Owen, Gus Pixley, and Pat Wheelan are the cast whose efforts you have enjoyed in the past, and whose present "subject" leaving home rather than share it with "her" cat. He comes back secretly to chloroform the animal and is overcome by the fumes. Chance burglars, scared by finding him, depart hurriedly, taking the wrong bag, and he is arrested for stealing the silver in the bag they left. The mix-up is straightened out at the police station, but "the cat came back." It is split with The Deadly Dispatch. F.

The Deadly Dispatch (Biograph, Nov. 14).—Discarding every appearance that human decorum would suggest we find ourselves in the midst of a turmoil of characters that are suggested by the present world strife. Made up of demiers in war supplies, spies and ladies of the diplomatic corps, they lear about and plot in a manner scandalous to the feelings of a respectable melodrama. It is all entertained, however, to be part of the action for a "moving picture," by which the subtitle seeks to excuse the foregoing indicrous carryings-on. It ends the reel with His Wife's Pet. F.

Too Much Burglar (Vitagraph, Nov. 19).—Using a popular farcical idea—that of a man who must prove himself a hero to win the girl he loves—the Vitagraph players, headed by Maurice Costello, have produced a picture that does not end correctly as expected. Trixie lives with Aunt Henrietta, a woman whose notions about men are gathered from romantic novels. She insists that heroes do not exist in modern life and has no use for present day men. To prove himself a hero, Tom arranges to rescue the two women from a burglar, impersonated by one of his friends. As it happens, genuine burglars enter the house on the same evening, and the two young men have an opportunity to be of real service. The picture is nicely handled and, altogether, makes a very fair offering. D.

Fixing Their Dads (Vitagraph, Nov. 18).—Two widowers, well along in years, are rivals for the hand of a widow, and on that account object to an alliance between their children. Not being on speaking terms themselves they expect the members of their families to adopt a similar attitude; but Dorothy and her sweetheart don't see matters in the same light. A friend of Dorothy's consents to have herself photographed in the act of receiving embraces from the two old flirts. Threatening to show the pictures to the widow unless their fathers listen to reason, the young people win their point. Incidentally, the widow selects another man. Flora Finch, Jay Dwiggins and Ormi Hawley-Talmadge are in the cast of this fairly entertaining comedy, given the settings of a country town. It is particularly well acted. D.

A Fowl Deed (Biograph, Nov. 19).—The complications in this burlesque, on a reel with Hen-Peck Gets a Night Off, are many and, in the main, effective in drawing laughs. A tramp starts the trouble by stealing a chicken, dismembering it with a carving knife, and wiping the blade on a lady's waist. One thing leads to another, until everybody concerned meets at the police station and the mistakes are explained. Rapid action and good burlesque characters make this film amusing. D.

Hen-Peck Gets a Night Off (Biograph, Nov. 19).—A mirth-compelling burlesque on the reel with A Fowl Deed. It follows the adventures of a henpecked husband, who joins his friends at a jolly-pulling party. The jolly serves its chief purpose in being plastered on the heads and faces of those who attend. Everybody is much the worse for wear before Mrs. Hen-Peck disrupts the gathering, and the husband pretends that he is nursing his sick friend. D.

Hearst-Selig News Pictorial, No. 76 (Nov. 19).—Opening this issue are views of Paint Creek, Ark., after the riots of the coal mine strikers. Other subjects include the training of police dogs; English, French, and Belgian soldiers, either going to the front or on the battle line, and Election Day scenes in San Francisco. The victory of the wets and its consequent benefit to the grape industry is used as a reason for running more than one hundred feet of film showing how wine is made. D.

The Flirt (Edison, Dec. 14).—The flirt (William Wadsworth) is impressed by the fact that women outnumber men and in consequence thinks himself justified in making love to every woman he meets and then passing on to the next. This picture gives a hasty resume of the flirt's sentimental episodes and the summary justice meted out by the congress of jilted women, supported by the town constable. The heartbreaker is pursued relentlessly until caught and properly humiliated. Elsie McLeod, Lillian Milford, Cora Williams may be given as some of the attractive young women in the picture, and, needless to say, they add much to its entertainment value. Richard Ridgely directed the slight story. D.

All on Account of the Cheese (Biograph, Nov. 23).—Some innocent rats cause a misgiving in the mind of the daughter, who is in the house alone, and she rings for her father, who brings the burlesque police along. They discover the cause and the film ends. In its dawdling logic and its simple cause and effect there is nothing that one could possibly criticise, although it might not be too much of an imposition to ask for a little more originality. Madge Kirby makes a most believable young girl. It is split with Thrown off the Throne. F.

Thrown off the Throne (Biograph, Nov. 23).—The final step downward in the comic opera kingdom is reached when the burlesque one is depicted on the screen. The king, queen, courtiers, dancers and all are pictured in the most absurd manner, of course, and there is a dungeon and torture chamber, of all. The offering is replete with surprises and action, although no decided humor is noticeable. It is sufficiently well staged. Linked with All on Account of the Cheese. F.

Hearst-Selig News Pictorial, No. 77 (Nov. 23).—A Christmas ship sailing for Europe with toys for the destitute children; the congress of the American Federation of Labor held at Philadelphia, with a delegate from the Itinerant Workers' Union (a cane is the badge); then a meeting of the National Women's Suffrage Association at Nashville; snatches from the Yale-Princeton football game; German wounded arriving in Brussels from the Belgian front; native Indian English troops in camp before leaving for the fray, and, lastly, a few pictorial feet of information as to the source of our celery, cranberries, pumpkins and gobblers for the Thanksgiving feast, all attached to a portion of the President's proclamation for Thanksgiving. The picture is up to the standard of the many well selected and taken news films of this company. F.

Mother's Baby Boy (Lubin, Nov. 24).—With the title and the knowledge that E. V. Sargent wrote the scenario, one feels safe in assuming that Lubin's fat comedian, Babe Hardy, will take the part, which surmise is correct. Decked out once more in a slashed fashion, he parades through a part reel. He has two rivals at the vacation resort who mistreat him until his mother arrives to defend her little fellow. The offering is split with He Wanted Chickens. F.

He Wanted Chickens (Lubin, Nov. 24).—The offering is as good as those of its kind which E. W. Sargent writes. It uses the double meaning of the word "chickens" to maniacally excite a Salem wife, so that while the husband, a chicken fancier, really buys some fancy breeds, the wife belabors all women with whom she sees him on the possibility of that being the female in question. The offering is linked to Mother's Baby Boy. F.

Beyond Youth's Paradise (Essanay, Nov. 24).—A most commendable screen treatment, in the length of a thousand feet, of old age and youth in relation to the subject of marriage. While it does not go deeply into any one phase of the subjects which it touches, it does deal strongly enough with them to allow of a gradual building up and a final dramatic climax. Richard Travers, Lillian Drew, John Cossar, and Bryant Washburn take the leads with an almost equal praiseworthiness. The Essanay "type," as usual, distinguishes its scenic peculiarities. The young man woos a woman of his own age whose husband prevents her in all decency from eloping with him, and though mistreated, she declines to use divorce as a means to an end. Years later, the young man, now considerably older, is sent by his sister to prevent her young nephew marrying a woman many years his senior. He finds it is the same woman, now a widow, and their love revives strongly. The youth leaves to soliloquize over love's paradise, of which philosophy there is much included, without obtrusiveness, in the sub-titles. F.

The Bold Banditti and the Rah Rah Boys (Kalem, Dec. 11).—College boys, pretending to be bandits that they may frighten a new student, run amuck of a genuine black hand gang and, much to the surprise of everyone, a real bomb is exploded. The police arrest the students by mistake and altogether the freshman, who was to be humbled, gets much the best of the argument. The humor is decidedly elementary, but good enough of its kind. Among those assisting Marshal Nellan in the performance are Lloyd V. Hamilton, Porter Strong, and Alfred Von Harder. D.

The Flying Freight's Captive (Kalem, Dec. 12).—In point of sustained interest this probably is one of the best of The Hazards of Helen series, featuring Haire Holmes, Helen, the telegraph operator at Lone Point, traces a theft committed by two youngmen and wrongly attributed to her sweetheart, a conductor. In addition to recovering the jewels, she brings about the arrest of the thieves and clears the reputation of the conductor. Miss Holmes makes a perilous jump from a moving freight car and lives through other experiences almost equally trying. J. P. McGowan directed the picture and acted one of the youngmen. Leo D. Maloney plays the conductor. D.

Cupid Backs the Winners (Kalem, Dec. 15).—A romance of a week's duration, and a very entertaining one it is with Ruth Roland and Marshal Nellan as the mature lovers, whose courtship methods are followed by a pair of youngsters. Cupid, played by a little girl, is never far off. Jack and his ten-year-old brother take a great fancy to Dorothy and her eight-year-old sister, but they don't get along very rapidly until inspired by a book describing cave man tactics—pictured on the screen. Impressed by the effectiveness of force, Jack carries the young woman into a church and settles the matter once and for all. At the end of a week a "For Sale" sign, with instructions to inquire next door, is placed on Dorothy's house. It is a pretty little romance well presented. D.

The Mysterious Black Box (Selig, Nov. 20).—W. E. Wing manages to win our entire respect for his ingenuity and the predicament in which his characters find themselves, but he has not brought forth a hearty laugh because all the business possible is not injected into each scene, although in one case the time-honored expedient of dropping a heavy dumbbell on someone's foot was indeed introduced. As to the plot itself, we have the contradiction of a man whose wife, the first insert tells us, he treats meanly, and then suspecting that his office boy has snapped a picture of him while trying to resuscitate the stenographer, he spends the rest of the reel in the effort of trying to keep this supposed picture from the woman for whom he apparently cares nothing. It leads to his making the boy head of the skinning force and to his trying to steal the picture. The "camera" turns out to be a lunch box, and his daughter surprises him with the announcement of her marriage to the boy. F.

The Daddy of Them All (Lubin, Nov. 20).—A prize contest is on for the person having the most children, and the winning number increases until the proud (?) father of twenty-three proves his claim by bringing them all to the contest hall. The one funny scene is when, from his home porch, he whistles, and the almost countless (for there were actually thirty-three—he had lost count) come running at the call for food with which he beguiled them. It is linked to The Tale of a Coat. F.

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REVIEWS OF FEATURE FILMS

"MORE THAN A QUEEN"

Four-Part Pathecolor Picture Released Through the Eclectic Company.

Lieutenant Bernard ..... Rene Alexandre
Maria, Queen of Norevia .... Gabrielle Robinne
The Grand Duke ..... M. Signoret
The Grand Duchess ..... Leontine Massart

The big fact about this feature is that it is colored. Not that the prismatic display stands out in chromatic clash, as is so often observable; but the hand artists of the present offering have evidently exerted themselves to get some good effects. Some of the garishness of the past films is gratefully absent, and the decorators have sought to convey a finer meaning, wherever that was possible. It does away with the neutral tones of a two-color background, and brings some of the far-off details into contrasted reality that would otherwise be difficult to procure, if not impossible, in a blending of gray values. Nor are the high colors and costumes inconsistent with the characters that wear them. The story is placed in a royal precinct and the receptions and regal atmosphere are a suitable means of bringing out the splendor of the surroundings. The brilliant hues add another sense flattered by their unusual prominence and detract slightly from a drama which, while it was up to the best product of this able foreign cast, was purposely made simple.

One need not expiate at length on the histrionic virtues of so capable a cast, whose principals stand for the best art of France. Wherever it was that they staged the play, it is the sincere wish that it may be far from the ravages of war. Such continuous beauty of background it is rare to find in one film. It would be necessary to set in large type the descriptive words of praise in order to convey some idea of the elegance of setting which the oft-repeated phrases may fail to establish.

The lieutenant leaves the Queen who is beset by her enemies. He leaves voluntarily to forget his great love, but helps in a fine fire scene to rescue the Queen and her little boy. Later the boy is killed, so the Queen abdicates in favor of the scheming Grand Duke and Duchess and goes to offer herself to the lieutenant, who, of course, accepts.

F.

"THE GIRL STAGE DRIVER"

A Two-Part Eclair Melodrama for Release Dec. 2. Produced Under the Directorship of Webster Cullison.

The Sheriff ..... Norbert Miles
The Girl ..... Edna Payne
Her Father ..... Will Sheerer

The fact that *Eclair* are guilty of repeating with this play what they have undoubtedly produced in a number of varieties before may be entirely overlooked when one considers that few could stage a melodrama, or for that matter any other sort of an offering, with better scenic clarity, beauty, or individuality.

The story bears the decided up-and-down marks of fried melodrama. Two Mexican renegades, a sheriff, his girl who assumes the reins of the stage coach after her father has been shot from his seat, and a few characters to fill the cast with an atmosphere. They capture each other at pistol point and bind or handcuff with equal facility. The object is a glass of gold nuggets which a weakened prospector is sending to his daughter—"back East"—and first the bandits get it and later they lose it. Always there is a miraculous escape. One of their most difficult exploits is in their evading the espionage at the top of the prospecting shaft, down which they were lowered for safe keeping, by crawling along a little tunnel into daylight, although it might be pointed out to those not very well versed with prospecting practise that no prospector would be likely to go to the expense of sinking a shaft when the same ground is accessible by tunnel.

However, ignoring this technical phase of the matter, it is essentially "Western," possesses plenty of wild riding about and will elevate the lover of melodramatic adventure into the last degree of ecstatic enjoyment.

F.

"ANN, THE BLACKSMITH"

A Two-Part Vitagraph Picture Split with "The Los Angeles Examiner." Directed by Ulysses Davis from the Scenario by Grace C. Pierce. Released Nov. 14.

Ann ..... Anne Schaefer
Eddie, her brother ..... Jack Mower
Stimming, the sheriff ..... Alfred Vosburgh
Saloon Keeper ..... George Kunkel
Two Outlaws ..... William Duncan and E. E. Thompson

The part of the blacksmith woman fits Anne Schaefer like the clothes a tailor places in his show window. However, Anne Schaefer is neither inanimate nor does she boast of any fine clothes. The hardened lines about the mouth and the ease with which she wielded a sledge hammer or shoed a horse would proclaim her prowess without the sight of her biceps. She wears the proverbial "pants" in keeping her weak-willed brother on the paths of rectitude, these being beset by the fumes of alcohol from the saloon in the Western town.

For those whose love of action overweigh all other considerations, the story will be a never-ceasing source of delight. After a few scenes which place the "Western" town as indelibly as gun-play, the pair of thieves enter the saloon and steal the wallet intrusted to the saloon owner. They escape, and the weak brother, found outside, is accused of the crime and jailed. Anne now mounts and rides the winding road, finding first the empty wallet where it lay discarded. Shots, fired by the quarreling pair in the division of their loot, attract her attention as well as that of the passing sheriff. She arrives enough in advance to engage in an exciting encounter in the cabin before the sheriff, an eligible bachelor whom she had previously refused, comes to her aid.

That the lover of romance may not be cheated of his expectations, Anne then proves herself a woman by placing her head on the sheriff's shoulder. The character of a woman blacksmith is far enough out of the ordinary, combined with a tried excellence on the part of the rest of the cast, to lend the offering the advantage of striking characters, which, combined with a realistic story of continuous action, constitutes a winning combination.

"The Los Angeles Examiner," the subject which finishes the second reel, gives a thorough view of the different departments of this huge newspaper plant, and some idea of the consecutive steps in writing the "copy" and bringing it into cast type to be used on the printing presses.

F.

"WHO GOES THERE?"

A Two-Part Adaptation of H. A. Du Souchet's Drama Featuring Walter E. Perkins in His Original Role. Staged by Ashley Miller for Release Dec. 4.

Lieutenant Neuman, "Toppy." ..... Walter E. Perkins
His Girl ..... Viola Dana
Her Father ..... Harry Eytinge
Lieutenant Upton ..... Augustus Phillips
His Girl ..... Sally Crute
Another Lieutenant ..... Harry Beaumont
His Girl ..... Elsie McLeod
Mrs. Hadley, boarding house mistress ..... Jessie Stevens
Cousin Julia ..... Elizabeth Miller
Tom Wheeler ..... Edward Holden
Old Thunderc, the major ..... Harry Linden

Artificiality was the by-word of the old stage "mistaken identity" plot. One laughed at an endless confusion, a popping in and out of doors, brought about by the necessity for keeping the action confined to one locality during that act. The screen has tended to develop humor on a broader and more probable basis, and if the mistaken identity plot be found still necessary at least to change its environs that the confusion may seem more natural. What was confined to one locale in the play may be shifted around in different localities, and even enhanced by the beauty of setting.

The adapter of this script has seen fit to do neither of these. Instead, we have a series of characters confusing each other and the audience; they lock themselves up in the same rooms, and in general they display all the tendencies of stage inheritance, that screen breadth might have expected us to find ignored.

"Toppy" is the rather unsophisticated and, as we find him, wizened lieutenant who, with two brother officers, decides to elope. They all choose the same boarding house, by chance, and having arrived there and their vengeful guardians after them, get into an endless series of mix-ups in which military life, a boarding mistress, the inherited minor characters of the stage and endless confusion furnish the plot. There are doubtless many places at which an audience may be expected to laugh.

F.

"CALLED BACK"

Four-Reel Gold-Seal-Universal Drama for Release Dec. 1. Produced by Otis Turner from the Novel of Hugh Conway. Scenario by James Dayton.

Gilbert Vaughan ..... Herbert Rawlinson
Pauline March ..... Anna Little
Anthony March, her brother ..... Alan Forest
Dr. Manuel Cenerl, the conspirator ..... William Worthington
Signor Macari, his accomplice ..... William J. Quinn

How the essential action of a novel could be transferred to better screen purposes and at the same time have it seem an original scenario, seems difficult to understand. And, since the original was a thrilling story well told, it follows that the scenario with the appeal of its characters and its ideal love story will be the same plus what variety the adapter was able to inject by a variety of scenes.

The action of "Called Back" takes place in London, Venice, and St. Petersburg, with intermittent returns to London. It is a triumph of international scene setting. The fogs of London, the canals of Venice, and the droskys and troikas of St. Petersburg with its heaped snow, have all been found on the Coast. Universal City itself makes a very acceptable London, and the outdoor scenes were not lacking in a multitude of appropriate characters. The cab accident where the servitor is run down is a gem of its kind and takes in the view of a whole street.

The characters are, due to the mystery, somewhat difficult to follow. There is a blind clubman whose injured servitor causes him to seek his own way home, and his finding a corresponding house on another street, where he arrives in time to hear a man being murdered. His blindness is the reason for his being spared, but drugged, and taken to his own abode. His sight recovered, he meets a beautiful girl, and following her to London marries her, only to discover that her mind is a blank. The two conspirators who have given their permission to her marriage cause the husband many misgivings in their aspersions of the girl's past, but the dying confession of one, slain by a Russian bomb, and the capture of the other and the resultant shock, recall the girl's mind. He finds out that the slain man was her brother and that the shock destroyed her memory.

F.

VITAGRAPH

"EVERYTHING AGAINST HIM"—Drama — Monday, Nov. 30th
The reappearance of his supposed victim saves him. An all-star cast.

"SAVED FROM A LIFE OF CRIME"—Drama in 2 Parts — Tuesday, Dec. 1st
Give the boys a chance. JAMES MORRISON, DOROTHY KELLY and GEORGE COOPER in the leads.

"THE MYSTERIOUS MR. DAVEY"—Comedy — Wednesday, Dec. 2nd
He took a chance and had a narrow escape. SIDNEY DREW as Henry.

"THE MAN THAT MIGHT HAVE BEEN"—Drama — Thursday, Dec. 3rd
This picture is a dream of happiness. LEAH BAIRD, WILLIAM HUMPHREY, LEO DELANEY and ANDERS RANDOLF are the cast.

"THE METHODS OF MARGARET"—Comedy — Friday, Dec. 4th
Sauce for the goose is sauce for the gander. LILLIAN WALKER as Margaret.

"BUNNY'S LITTLE BROTHER"—2-Part Comedy — Saturday, Dec. 5th
It's hard to tell him from John. JOHN BUNNY, JAY DWIGGINS and FLORA FINCH are the principals.

SIX A WEEK

"THE MOONSHINE MAID AND THE MAN"—Drama	Monday, December 7
"SUNSHINE AND SHADOWS"—Two-Part Drama	Tuesday, December 8
"THE ATHLETIC FAMILY"—Comedy	Wednesday, December 9
"PURE GOLD"—Drama	Thursday, December 10
"A STRAND OF BLOND HAIR"—Comedy	Friday, December 11
"HOW TO DO IT AND WHY"—Two-Part Comedy	Saturday, December 12

BROADWAY STAR FEATURES

A MILLION BID	5 Parts	MY OFFICIAL WIFE	5 Parts
GOODNESS GRACIOUS	5 Parts	UNCLE BILL	5 Parts
MR. BARNES OF NEW YORK	6 Parts	THE PAINTED WORLD	5 Parts
LOVE, LUCK AND GASOLENE	5 Parts	FLORIDA ENCHANTMENT	5 Parts
CAPTAIN ALVAREZ	6 Parts	413	5 Parts
SHADOWS OF THE PAST	5 Parts		
BINGLES' MELODRAMA	5 Parts	THE WIN(K)SOME WIDOW	6 Parts
SYLVIA GRAY	4 Parts	THE TANGLE	4 Parts
COMING		THE LOCKED DOOR	5 Parts
TWO WOMEN	5 Parts	THE SAGE BRUSH GAL	5 Parts
THE LITTLE ANGEL OF CANYON CREEK	5 Parts From Book	THE MAN BEHIND THE DOOR	6 Parts

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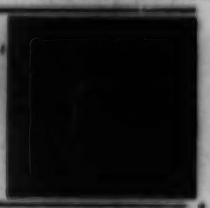

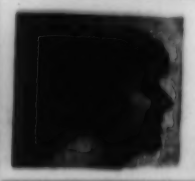

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